THE

PLEASANT HOUR.

A Collection of

NEW AND SELECTED MUSIC,

FOR USE IN

Conventions, Music Classes and the Home Circle

BY

R. A. GLENN.

Philadelphia: JOHN J. HOOD, 1018 Arch St.

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BY R. A. GLENN,

Author of "Song Victor," "Temperance Harp," "Joy and Praise," "Melodies of Praise," "Purest Pearls," "Temperance Hymnal," Etc.

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PREFACE.

IN THE PLEASANT HOUR a departure has been made from the usual style of convention music books:—a larger quantity of music has been condensed into a smaller space. The advantage of this plan being a more convenient volume,-- one that may be carried in the pocket anywhere and always.

HOOD'S new and popular notation will be found of great advantage to amateur readers of music. The system requires little explanation further than a reference to the KEY at foot of music pages.

It is hoped that music teachers will find in this concise little volume a much needed help in their work, and that many a *pleasant hour* may be experienced by all who use its pages.

R. A. GLENN.

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THEORY OF MUSIC.

BY J. H. KURZENKNABE.

INTRODUCTION.

An exposition of the science, giving, 1st, an *Elementary* (simple, rudimentary, or primary,) and, 2d, a *Practical* (pertaining to practice, or putting into use,) Department.

Musical Notation.—The simple method of recording the necessary principles of the science.

LESSON I.

Music.—From the Greek, "Musika." Science, etc., combination of harmonious sounds. 1st, a succession of sounds so modulated as to be pleasing to the ear; and, 2d, the art of combining harmonious sounds, to the same effect.

This would seem to give us two principal divisions.

Melody.—From the Greek, "Melodia;" two words, melos--song, and odia, tune; an agreeable succession of musical sounds.

Harmony.—From the Greek, "Armonia," close together; the art of combining sounds so as to be pleasing to the ear.

Tone.—A sound agreeable to the ear; a musical sound.

Properties.—A tone is distinguished by certain properties: 1st, Length; 2d, Pitch; and, 3d. Force or Power; that is, a tone may be long or short, high or low, soft or loud. Thus there seem to be certain divisions, usually called *Departments.*

Rhythmics.--From the Greek, to flow; measured movement—Length.

Melodics.—From the Greek, a song, poem, or tune—Pitch.

Dynamics.—From the Greek, to be able; power; expression—Power.

REVIEW.—What do we understand by Music? What is a Melody? Harmony? What is a musical sound called? How many properties has a Tone? What are they? How many Departments have we? What are they called? Which Department treats of Length? Which of Pitch? Of Power? Could a Tone exist without Length? Without Pitch? Without Force?

LESSON II.

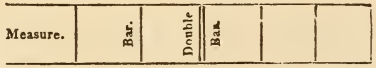
RHYTHMICS.

Time.—"Timo," to regulate; duration; measure of sound to be regulated into. for a number of voices to sing to the same period of time, we have smaller divisions of space, called:

Measure.—Allotted length of space, divided by certain perpendicular lines, called:

Bars.— two bars together, indicating the end of an exercise, and sometimes also of a line or stanza, is called a—

Double Bar.



Beats.—Recurring strokes; pulsation. In vocal music, generally given with the right hand, called, Beating Time.

Accent.—Certain stress of voice to particular beats.

Double Measure.—A measure having a two-pulse movement, one a downward, and the second an upward, with the accent on the down beat.

Triple Measure.—A measure having three beats—downward, left, and upward, accent on the first beat.

Quadruple Measure—A measure having four beats—downward, left, right, and upward; a main accent on the down, and a slight one to the right beat.

Sextuple Measure.—A measure having six beats—down, down, down, up, up, up; really only two, down, down, down, considered as the first or down, and up, up, up, as the second or the up beat; usually kept by only two beats, and placing the accent on both.

Sometimes a kind of time is used with three beats, an accent to each; and again four beats, and accents to each, calculating by sextuple time, three beats into one, represented respectively by figure 9 and 12.

Movements.—The following cuts will indicate the movements of the beats, in the different kinds of time:

Double Measure.

2 beats.

Triple Measure.

3 beats.

Quadruple Measure.

4 beats.

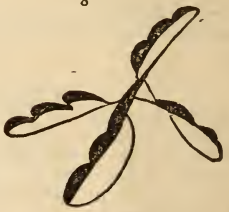
Sextuple Measure.

6 into 2 beats.

$\frac{9}{8}$ time.

3 beats.

$\frac{12}{8}$ time.



4 beats.

REVIEW.—In order for a number of voices to sing together, and be regulated to the same period, What have we in Music? What is that certain allotted space in Music called? What the certain perpendicular lines? What the two bars together? What are the certain movements of the right hand called? What that certain stress of voice to particular beats? What kind of measure has two beats? How are they made? Where does the accent belong? What kind of measure has three beats? How are they made? Where does the accent belong? What measure has four beats? How are they made? Where do the accents belong? What measure is usually kept by two beats, calculating three to each one? How are they made? Where do the accents belong? How do we usually keep the time represented by figures 9 and 12?

NOTE.—A great deal of valuable time is lost in the class, by teachers, though paying close attention to beating time, neglect altogether to mark the Accent, which is and ever should be of the utmost importance; in fact it will greatly facilitate the keeping of correct time, and materially assist the pupil in the effort.

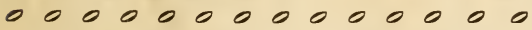
LESSON III.

RHYTHMICS.

Note.—Nota, mark, token, visible sign to point out. A character representing the length or duration of some certain musical sound.

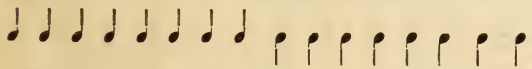
(Notes are not tones or musical sounds, but only characters or visible signs to point out, or show the length or duration that certain tones are to be held or sounded. You could not tell by a note alone how high or low, neither how soft or loud a tone should be, but you can only tell how long to sound the same.)

Whole Notes.—Are distinguished by an open head:



Half Notes.—An open head and stem:

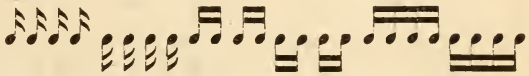
Quarter Notes.—A closed head and a stem:



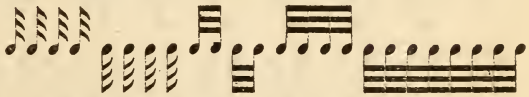
The time of distinct counting is usually given to quarter notes.

Eighth Notes.—Are known by one hook:

Sixteenth Notes.—Have two hooks:



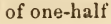
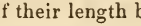
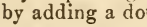
Thirty-second Notes.—Three hooks:



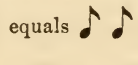
Dotted Notes.—Notes may be prolonged to the amount of one-half their length by adding a dot:

A equals . A equals .

A second dot may be added, to increase the value one-half of the first dot:

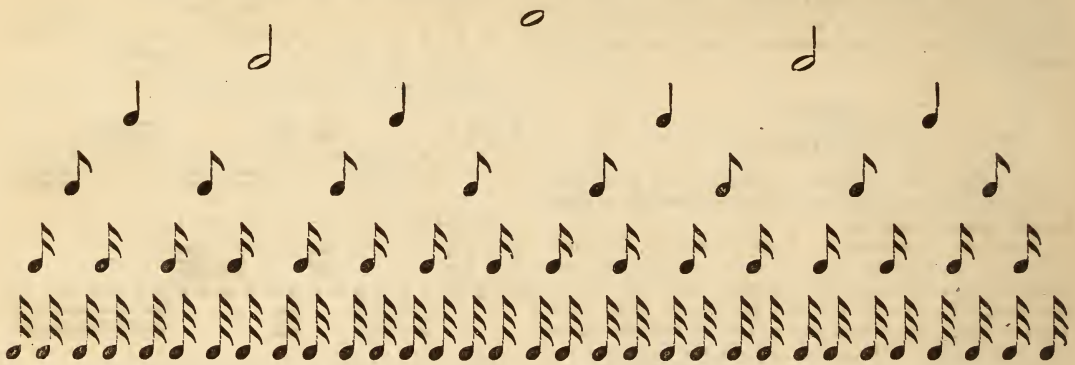
A  equals  . A equals  .

Triplets.—Any three notes grouped together, with the figure 3 above or below them. They represent the value of only two of the same:

equals  in value, etc.

They usually occur to words like "merrily, cheerily," etc.

TABLE SHOWING THE DIFFERENT KINDS OF NOTES, AND THEIR RELATIVE VALUE.



REVIEW.—What are certain characters called, representing length of tones? Do notes represent pitch, ? Could you tell by a note alone, how high or low to sound a tone? How soft or loud? What can you tell only? How can you tell a Whole Note? A Half Note? A Quarter? An Eighth? A Sixteenth? A Thirty-second? What value is added by a dot? By a second dot? What are any three notes grouped together called? What value do they represent?

LESSON IV.

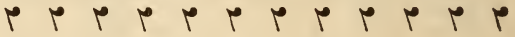
RHYTHMICS.

Rest.—A mark of a pause, ceasing from, etc. A character representing silence.

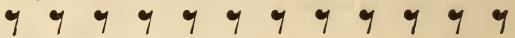
Whole Rest.—Placed under the line:

Half Rest.—Above the line:

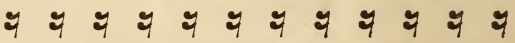
Quarter Rest.—Hook turned to the right:



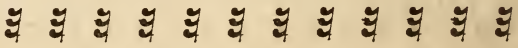
Eighth Rest.—Turned to the left:



Sixteenth Rest.—Two hooks:



Thirty-second rest.—Three hooks:



(A peculiarity of the whole rest is, that it also represents a whole measure rest, no matter what kind of time we may have.)

TABLE SHOWING THE COMPARATIVE VALUE OF THE DIFFERENT RESTS.

REVIEW.—What are certain characters representing silence called? What kind of a rest is under the line? Above the line? Turned to the right? To the left? Two hooks? Three hooks? What is a peculiarity of a Whole Rest?

LESSON V.

RHYTHMICS.

Time Mark.—Certain figures set to the form of fractions, indicating what kind or the variety of time or measure we have; thus:—

$$\frac{2}{4}\ \frac{2}{8}\ \frac{2}{2}\ \frac{3}{4}\ \frac{3}{8}\ \frac{3}{2}\ \frac{4}{4}\ \frac{4}{8}\ \frac{4}{2}\ \frac{6}{8}\ \frac{6}{4}$$

The upper figure tells how many beats we have in each measure, and the lower figure, to what kind of note or the equal of which we shall give a beat.

Variety of Measure.—There is no difference to the ear in regard to variety of measure. The difference is only seemingly so to the eye. We would sing a tune just as fast in regard to the duration of the beats, no matter what the lower figure might be; thus, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, is all double measure, and we give to each measure, in either variety, two beats, making the duration of the same all alike, no matter if the same is required to a half, quarter, or eighth note.

NOTE.—There are certain signs and marks, as well as the words, to indicate the movement, whether fast, slow, or medium, which will be explained hereafter. It may also here be stated, that one of the best guides, and the surest indication of the correct movement in vocal music, is the words, or rather the expression needed to bring out the beauty or the soul of the poetry.

Varieties of Measure.—

$$\frac{2}{2}\ \frac{3}{2}\ \frac{4}{2}\ \frac{6}{2}\ \frac{9}{4}\ \frac{12}{4}$$

$$\frac{2}{4}\ \frac{3}{4}\ \frac{4}{4}\ \frac{6}{4}\ \frac{9}{8}\ \frac{12}{8}$$

$$\frac{2}{8}\ \frac{3}{8}\ \frac{4}{8}\ \frac{6}{8}$$

REVIEW.—What are certain figures set to the form of fractions called? What do they indicate? What does the upper figure show? What the lower? Is there any difference to the ear in regard to varieties of measure? Would the movement be the same? What have we to indicate the movement? What forms our surest guide?

LESSON VI.

MELODICS.

Scale.—Scala; graduation; ladder; a certain series of tones ascending and descending in regular progression. (German, "Tone Leiter," Tone Ladder.)

Diatonic Scale.—A series of eight tones, in regard to pitch ascending and descending in regular progression, named from the lower upward; thus, One, two, three, four, five, six, seven, eight. The eighth tone forms, however, the first of the next higher ascending scale; and in order to avoid the confusion in regard to the duplication of names, we will omit figure eight altogether in this notation and use figure one in place.

Octave.—The difference in pitch between any one tone and its recurring eighth higher one.

Interval.—The difference in pitch between any two tones of the scale. There are seven intervals in our Diatonic Scale. They are, however, not all alike; some are larger, others smaller.

Steps.—The larger intervals between any two successive tones of the scale.

Half Steps.—The smaller intervals between any two successive tones of the scale. The Half Steps will occur between tones 3 & 4 and 7 & 1 of the Diatonic Scale. The other five are steps.

NOTE.—The Half Steps must occur between tones 3 & 4 and 7 & 1, otherwise we would not have the Diatonic Scale.

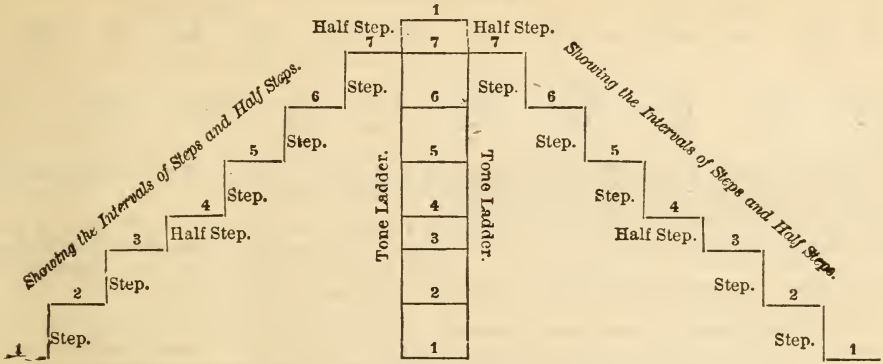
SCALE NAMES.

One.	Two.	Three.	Four.	Five.	Six.	Seven.	One.	Seven.	Six.	Five.	Four.	Three.	Two.	One.
Step.	Step.	Half Step.	Step.	Step.	Step.	Half Step.	Half Step.	Step.	Step.	Step.	Half Step.	Step.	Step.	

Vocal Compass.—Three successive scales considered in pitch, making twenty-two tones, or three octaves comprise the compass for the human voice.

ASCENDING			1	DESCENDING		
1 2 3 4 5 6 7	1 2 3 4 5 6 7	1 2 3 4 5 6 7		7 6 5 4 3 2 1	7 6 5 4 3 2 1	7 6 5 4 3 2 1
Diatonic Scale. *Octave*	Diatonic Scale. *Octave.*	Diatonic Scale. *Octave.*		Diatonic Scale. *Octave.*	Diatonic Scale. *Octave.*	Diatonic Scale. *Octave.*
VOCAL COMPASS.				VOCAL COMPASS.		

Diatonic Scale.



Diatonic Scale, showing the dividing interval between 4th and 5th tone.

1	2	3	4	5	6	7	8
Step.	Step.	Half Step.	Dividing Interval.		Step.	Step.	Half Step.

Review.—What is that certain series of tones ascending and descending in regular progression called? What that certain series of eight tones of above? What is the peculiarity of the eighth tone? What do we call the difference in pitch between any one of the tones of the scale and its recurring eighth? What the difference in pitch between any two tones of the scale? Are intervals all alike? What are the larger intervals called? The smaller? How many intervals are contained in the Diatonic Scale? How many are steps? Half steps? Where are the half steps found? Are the half steps always found between tones 3 & 4 and 7 & 1? How are the tones of the Diatonic Scale named? How many successive scales or octaves belong to the compass of the human voice? How many tones or pitches? To what is the Diatonic Scale likened? What kind of a Ladder is it said to be? Between which number of tones do we find the dividing interval? Have we to either side two steps and one half step?

LESSON VII.

MELODICS.

Syllables.—There are certain Italian syllables used to assist the pupil in singing and familiarizing the tones of the Diatonic Scale:

Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.
1	2	3	4	5	6	7	1
Pronounced Doe.	Ray.	Mee.	Fah.	Sole.	Law.	See.	Doe.

Note.—Remember these syllables are not the names of the tones, but only applied, in order to simplify the retaining of the pitches of the tones of the Diatonic Scale, and represent their relative sound.

Diatonic Scale.

Ascending.								*Descending.*						
Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.	Si.	La.	Sol.	Fa.	Mi.	Re.	Do.
1	2	3	4	5	6	7	1	7	6	5	4	3	2	1

Scale Names.—	One.	Two.	Three.	Four.	Five.	Six.	Seven.	One.
Syllables.—	Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.

Note.—Let the teacher impress the pupil with the importance of continually, and wherever convenient, to practice the singing of the tones of the Diatonic Scale, so as to become perfectly familiar with each pitch required. Do not only practice by syllables Do, Re, Mi, etc., but also by figures, vowels, etc., and particularly the syllable La, La, La, etc.

Good Articulation.—The correct and distinct sounding of each tone of the scale.

Practice the following figures, or any other deemed best adapted to the pupil, in order to become familiar with the pitch of each separate tone, using syllables: 1, 2, 3, 4, 5, 6, 7, 1 or 8, 1, 2, 3; 2, 3; 1, 3; 1, 2, 3, 4; 3, 4; 2, 4; 1, 4; 1, 2, 3, 4, 5; 4, 5; 3, 5; 2, 5; 1, 5, 6; 1, 6; 1, 2, 6; 1, 2, 3, 6; 1, 2, 3, 4, 6; 1, 2, 3, 4, 5, 6, 7; 1, 7; 2, 7; 1, 2, 3, 7; 1, 2, 3, 4, 7; 1, 2, 3, 4, 5, 7; 1, 2, 3; 1, 3; 1, 3, 5, 7; 6, 7; 1, 3, 5; 3, 1, etc.

Review.—What syllables do we apply to the tones of the Diatonic Scale? What are their names? Are they the names of tones? What kind of pitch do they represent? Is it important to be continually practicing the tones and skips of the Diatonic Scale? What is the correct and distinct sounding of each tone of the scale called?

LESSON VIII.

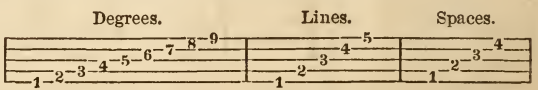
MELODICS.

Staff.—To support, hold, rest upon; the five parallel lines and the four intervening spaces upon which music is written. Each line and every space represents a certain pitch, or really holding, propping, supporting the same.

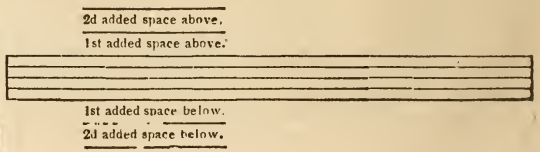
Degree.—Each line and every space is called a degree. Thus, we have nine degrees of the staff; five are lines and four spaces. The degrees of the staff count from the lower upward.

Added Lines and Spaces.—Certain small lines and intervening spaces used in connection with the staff, which are found either below or above the same. They do not belong to the staff, but are added to the same, and the staff would be complete without them.

The Staff representing its nine degrees:

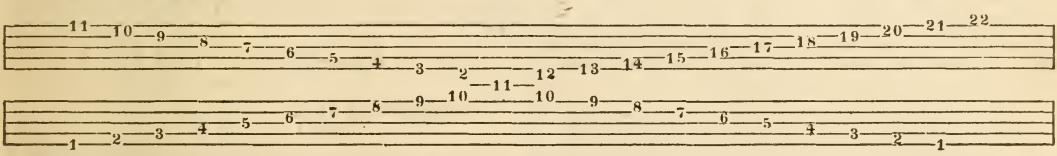


The staff with added degrees:

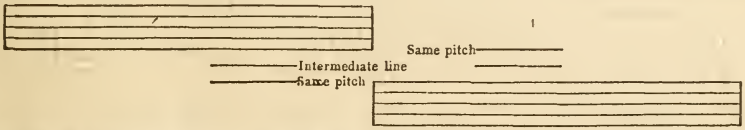


Intermediate Line.—In order to avoid the complication with so many added degrees, we have arranged two staffs, and divide the same by one intermediate line, giving to a certain class of voices a separate staff, and uniting the pitch for both at the intermediate line. The spaces caused by the intermediate line, the one above and the other below, are called Intermediate Spaces.

The Staffs and Intermediate Line and Spaces, the 22 degrees for the compass of the human voice, and the 11 degrees of each class of voices:



The Staff showing the true Pitch of the added lines and spaces in comparison with the staffs.



REVIEW.—What are the five parallel lines and the four intervening spaces called? What does the staff represent? What is each line and every space called? How many degrees has the staff? How are they named or counted? What are the little lines below and above the staff called? Do they belong to the staff? How do we arrange the 22 degrees of the compass for the human voice upon the staff? What is that little line between the two staffs called? What the two added spaces? Where do both class of voices unite in pitch? If we have a second added line above the lower staff, what line will it equal in pitch? What the added line below the intermediate?

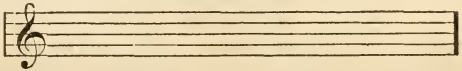
LESSON IX.

MELODICS.

Clef.—Italian, Clavis; Key. A character determining the position of the different class of voices on the staff.

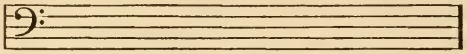
NOTE.—The difference in pitch between the Adult Male and Female and Childrens' Voices, is eight tones, or an octave, and the Clef, by placing either class upon its appropriate staff, opens the true pitch, or so to say, gives the key to each class of voices.

The Treble Clef.—Represents the staff suited in pitch to the Female Voice. This Clef winds around the second line of the staff, and the pitch of the line being called G, therefore this Clef is often called the G Clef:

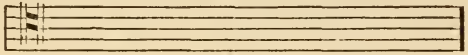


The Bass Clef.—Represents the staff suited in pitch to the Adult Male Voice. This Clef winds around the

fourth line of the staff, and the same being the pitch F, the Clef is often called the F Clef:

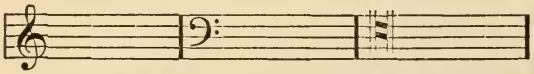


The Tenor Clef.—This Clef is often used for convenience sake, to determine the pitch suited to the higher Male Voices, called Tenor. It is placed on the third space of the staff, and the pitch of that space being C, it is also called the C Clef:



The Staff with the different clefs:

Treble Clef. Bass Clef. Tenor Clef.



REVIEW.—What are the characters called which determine the pitch of the different voices represented on the staff? How much difference is there between the Adult Male and Female Voice? What Clef represents the staff, suited in pitch to the Female Voice? Around which line does it wind? What is its name? What is this Clef sometimes called? Which Clef represents the staff suited to the pitch of Male Voices? Around which line does it wind? What is its name? What is this Clef sometimes called? What Clef is used to represent the higher Male or Tenor Voices? On what space is it placed? What is its name? What is this Clef sometimes called?

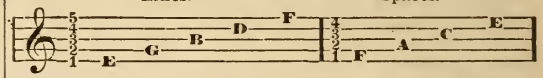
LESSON X.

MELODICS.

Pitch.—The different pitches represented by the degrees of the staff, are named by the first seven letters of the Alphabet, commencing, however, with the seventh letter, G, on the lowest degree of our staffs.

Letters.—A, B, C, D, E, F, G.

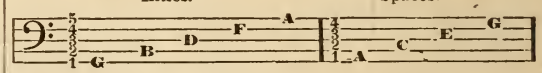
Pitch of the Degrees of the Staff in the Treble Clef



Guide to the Lines.—Every Good Boy Does Finely.
1 2 3 4 5

To the Spaces.—FACE.
1 2 3 4

Pitch of the Degrees of the Staff in the Bass Clef:



Guide to the Lines.—Good Boys Do Finely Always.
1 2 3 4 5

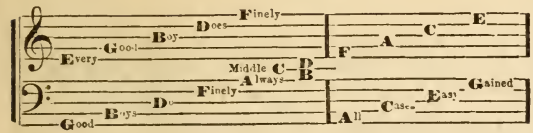
To the Spaces.—All Cases Easily Gained.
1 2 3 4

The Pitch of the degrees of the staff in the Tenor Clef is named by the same letters as in the Treble Clef, only the Pitch is suited to the Adult Male Voice, and is consequently eight tones, or an Octave lower.

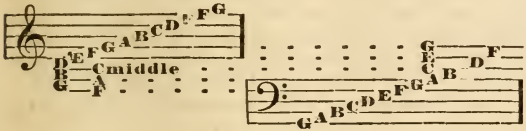
Middle C.—The Pitch of the Intermediate line between the Treble and Bass Clefs, is named by the letter C, and as it represents the dividing, or middle degree between the two staffs, it is named Middle C.

Intermediate Spaces.—The Space below Middle C, is called B, and the one above it, D.

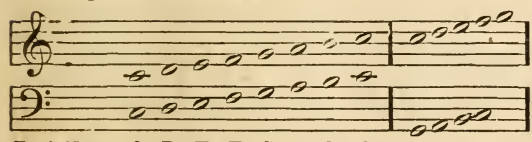
Staffs in both Clefs, showing Guide and Intermediate Degrees:



Pitch of added degrees in comparison with the staff, showing really only one intermediate line, middle C:



Scale placed on the staff:



Pitch Names.	C	D	E	F	G	A	B	C
Scale Names.	1	2	3	4	5	6	7	1
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Key Note.—Tone 1, or Do, seems to be one of the most important tones of the Diatonic Scale—in fact, the scale seems to be built upon it; while again the same tone not only opens, but also closes the scale again; hence the very appropriate name, Key Note.

REVIEW.—By what is the Pitch of the degrees of the staff named? What is the Pitch represented by the first line of the Treble Clef called? The second line? The third? The fourth? The fifth? What is the guide to the lines? What is the pitch name of the first space? The second? The third? The fourth? What word forms the guide? What is the name of the pitch of the first line in the Bass Clef? The second line? The third? The fourth? The fifth? What is the guide? What is the pitch name of the first space? The second? The third? The fourth? What guide have you? What are the pitch names of the degrees of the staff in the Tenor Clef like to? To what voices is this Pitch suited? What is the pitch name of our Intermediate or dividing line? What the space below it? The space above? Is the first added line below the staff in the Treble Clef, and the first above the staff in the Bass Clef, both one and the same degree? Is it the same Pitch? What Pitch would we have by a second added line above the Bass Clef? By a third added line? By a second added line below the Treble Clef? A third added line below? By what are the Pitches of the tones of the Diatonic Scale named, or what names absolute Pitch? What do figures name? What do syllables name? Which seems to be the most important one of the tones of the Diatonic Scale? What is its peculiar name? What does the Key note seem to open? What is the pitch name of our Key note in above example?

LESSON XI.

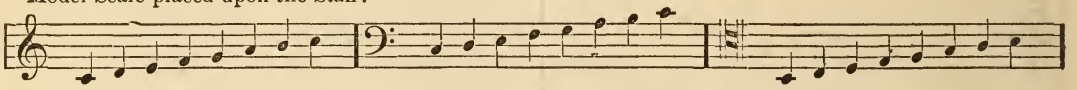
MELODICS.

Model Scale.—Pattern; example to form from, etc. A scale is named by the letter upon which it is placed, or the pitch upon which it is founded; thus, a scale being placed upon the pitch C, it is called the scale of C. This scale being composed out of all natural pitches of the degrees of the staff, therefore it is also called the Natural Scale. Again, as either of these tones forming the Scale of C may be taken to name another scale, so to say forming a model for any other one, therefore it is said to be the Model Scale.

NOTE.—This Scale is not more natural than any other one, only it is founded upon the natural pitches of the degrees of the staff. Any other Scale is just as natural in its tone progression.

It will thus be seen that we may form seven different scales, as there are seven pitches composing the scale of C. Indeed, we may have more, as will be seen in the succeeding Lessons.

Model Scale placed upon the Staff:



Key of C.—There is a difference in saying Scale of C and Key of C; thus, while in a scale we must ascend and descend in regular progression, in the Key of C we may skip to any tone placed on the degrees of the staff.

Classification of the Voices.—While we have two classes of voices, Adult Male, and Female, we may again divide each class in different parts, the usual division, which are:

Soprano—The higher Female Voices.

Alto.—The lower Female Voices.

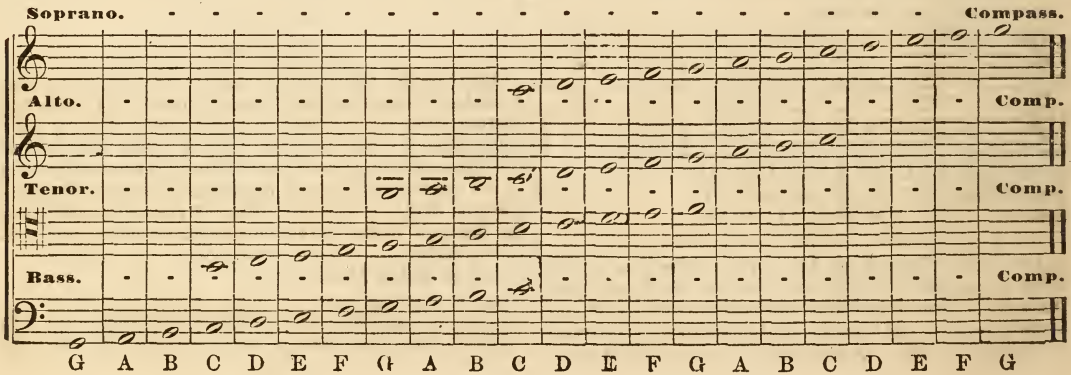
Tenor.—The higher Male Voices.

Bass.—The lower Male Voices.

NOTE.—There are other divisions, but will not be noted now.

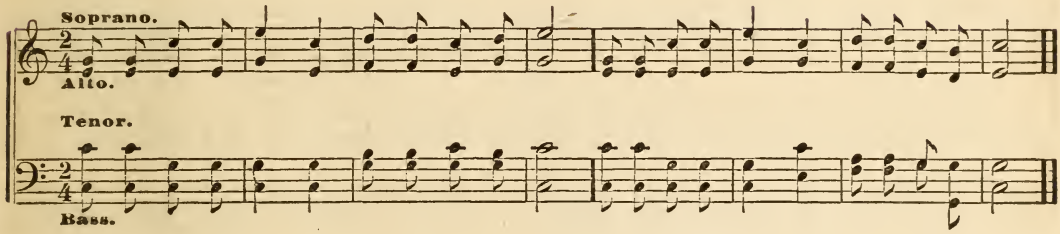
The Compass for each division is usually about one octave and a half each, which either voice ought to reach with ease; of course the same may be extended higher or lower, or both, but the following being the usual extent for a full clear tone, produced without effort.

Comparison of the Pitch of the classified voices, giving to each its usual compass, on separate staffs:

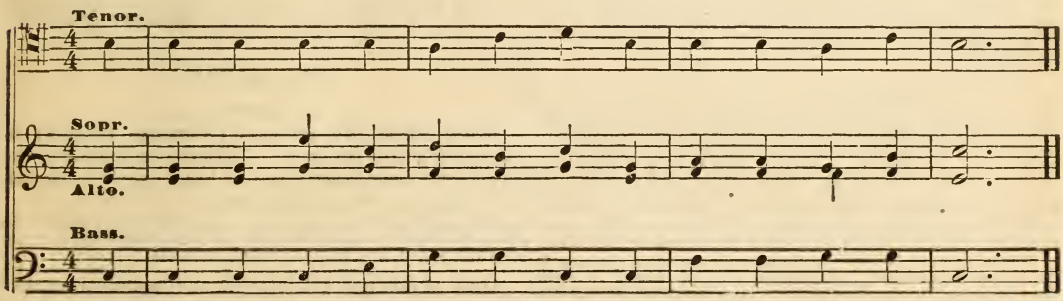


Brace.—The lines preceding the Clefs, connecting the number of staffs to be used for the different voices, showing on how many staffs a composition is written.

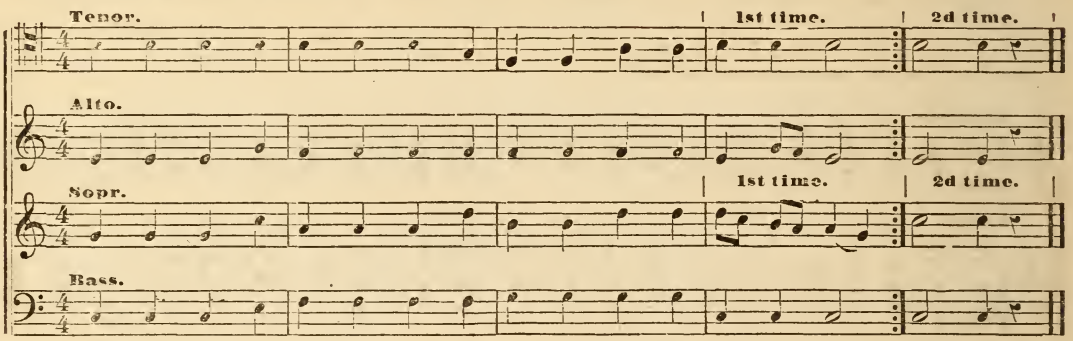
Four Part Harmony as written on two Staffs:



Four Part Harmony as written on three Staffs:



Four Part Harmony as written on four Staffs:



NOTE.—The foregoing exercises are all in the Key of C. Now then remember that Do, or the Key-note, is placed on the third space in Tenor, Alto, and Soprano parts, and on the second space for the Bass. In other words, Do or one of the Diatonic Scale, is placed on C. Now then count to the third tone, and you have the Alto Note, the Tenor and Bass starts with the Key-note, and find the fifth degree from C, is the first note in the Soprano.

REVIEW.—By what is the Scale upon the Staff named? What would we call a Scale founded upon the letter or Pitch C? Why is this called the Natural Scale? Why the Model? Is this Scale more natural than any other? How many Scales can be formed, having each founded upon one of the tones belonging to the Scale of C? May we form any others? Is there any difference in saying Scale of C, and Key of C? When we have only two classes of Voices, Adult Male and Female, how do we obtain four parts? What are the higher Female Voices called? The lower? What the higher Male Voices? The lower? Are there sometimes still other divisions? How do the different divisions of Voices range in Pitch? To about what extent in compass is each Voice considered? May either division extend beyond the compass given? How is Four Part Harmony written on two staffs? How on three staffs? How on four? What is the connecting line preceding the Clefs called? Which unites the number of staffs to be used in a composition? How will the pupil be able to tell what note their parts commence with in the exercises given? Will counting from the Key-note upward, 1, 2, 3, 4, 5, etc., if above it, or downward, 1, 7, 6, 5, etc., if below, always be a sure guide to find the first note? If the third tone, would it be Mi? If the fifth, Sol?

LESSON XII.

MELODICS.

Transposition.—To transpose; putting; placing; to change place or order of. Changing or removing the scale upon some other pitch or letter than C; moving the scale to some other position on the staff.

NOTE.—The attentive pupil will no doubt be interested to know how the removal of the scale to some other degree of the staff is effected, and why the change is made.

Order of Intervals.—It has no doubt been noticed that much stress seems to be laid upon the Order of Inter-

vals of the Diatonic Scale, namely: that the half step must come between tone 3 & 4 and 7 & 1 of the scale.

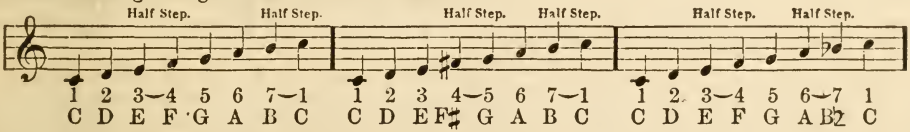
Sharps.—Now, then, should a character called a sharp (♯) be placed upon any degree of the staff, the effect would be to cause that pitch to be sharpened or raised a half step higher.

Flats.—The effect of a Flat (♭) would be to lower or flatten a degree in pitch a half step.

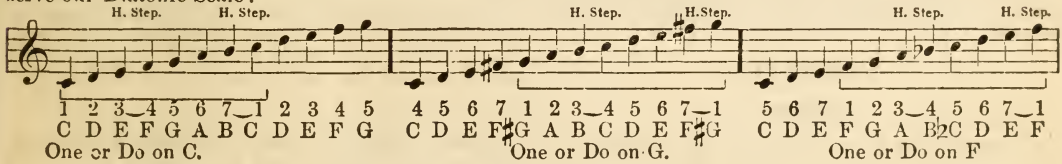
Naturals.—The effect of a Natural (♮) would be to leave a degree natural.

There would consequently be such a disarrangement of the order of intervals of the Diatonic Scale as to entirely destroy the same.

Notice the following changes of the order of intervals:



Now, in order to avoid this changing of the order of intervals, we will remove the Diatonic Scale to some other position on the staff, and thereby retain the half step between 3 & 4 and 7 & 1; or, in other words, preserve our Diatonic Scale:



It will be noticed that here the half step always occurs between tones 3 & 4 and 7 & 1. Examine scale. In first example it is founded on C; in second, the scale is founded on G; and in third, on F. It will be found that in either example the scale is complete.

Signature.—Sign, or mark impressed. When either a sharp, flat, or in certain cases a natural is placed at the beginning of the staff next following to the clef (and sometimes within a staff after a double bar), then such a character becomes a sign, or a signature, for the removal of the scale to some other suitable position, where the order of intervals of the Diatonic Scale is retained.

Pitch of Signature.—The effect of the signature on the degree of the staff upon which it is placed holds good throughout the entire staff, unless removed by another. Not only will the pitch of that line or space upon which it is placed be changed, but the same letter,

wherever it may be formed upon the staff, or added degrees. A signature of a sharp placed upon the fifth line also changes the pitch of the first space, because it is the same letter. It really changes the pitch F to F♯, etc.; and the same rule holds good by any and all signatures.

REVIEW.—What is meant by Transposition? Can we ever change the order of Intervals of the Diatonic Scale, and still retain the same? What effect would a sharp produce when placed on any degree of the staff? What effect would a flat have? What a natural? Why do we change or remove the scale to some new position of the staff? What do we call these sharps, flats, or naturals, when placed at the beginning of the staff, next following the Clefs? What is said to take place? Why do Signatures change or remove our scale? Will the new Pitch introduced by the signatures disarrange the Pitch progression of the staff, from the one it would be, without the signature? What effect has the signature of one sharp on the fifth line? Does it affect any other degree? Why the first space? Do Signatures then affect the letter upon which they are placed wherever they may be found? Would the Signature of one sharp, placed on the fifth line, or the letter, or Pitch F, remove the same altogether, and replace the same by F sharp? Does the same rule hold good by any and all Signatures?

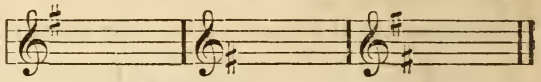
LESSON XIII.

MELODICS.

Transposition by Sharps and Flats.—When Sharps and Flats, etc., become Signatures, they take a fixed position on certain degrees of the staff, and can not be placed on any other degree.

NOTE.—Transposition is not considered according to the number of the characters, but the new Pitches that are caused; thus, we may have a sharp placed on the fifth line, and also on the first space, and we would only have Pitch F sharp, the same as if we had only one sharp; neither is it particular where we place the signature on the letter, only so we place the same upon the right one. Thus we may place the first sharp signature), either upon the fifth line, or the first space, only custom and general usage has fixed the position, and is generally agreed upon, and considered most convenient, and therefore adopted.

F♯ by signature. F♯ by signature. F♯ by signature.



New Position of the Key-note.—The quickest way to find the new position of the Key-note is, that the pitch or letter upon which the last or right hand sharp is placed is always degree or tone seven of the newly found scale. Then again, the degree above the last sharp shows the pitch of our Key-note.

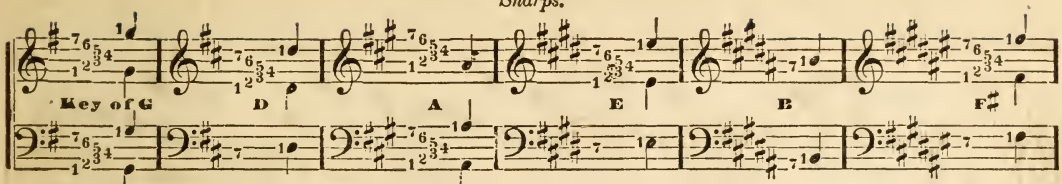
By the signature of flats, the last flat shows the pitch of tone four of the New Scale introduced. Again, by two or more flats in the Signature, the one previous to the last one shows the pitch of the Key-note.

Order of Signatures.—Sharps and Flats when placed as Signatures always follow in a regular fixed order, and can not be placed in any other

Sharps assume the position of pitch four of the preceding Key, and place the New Key-note one degree above, while flats assume the position of pitch seven of the former key, and place the New Key-note four degrees below its assumed one.

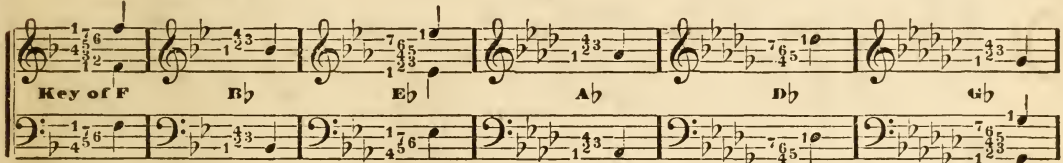
Signatures and Keys.

Sharps.



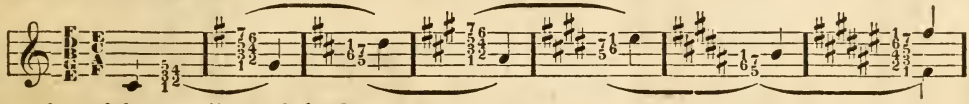
Guide.—G—o D—own A—nd E—at B—reakfast F♯—irst.

Flats.

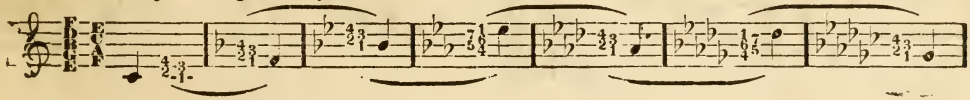


Guide.—F—our B♭—oys E♭—at A♭—pple D♭—umplings G♭—reedily.

Absolute Pitch.—It will be noticed that the letters of the staff do not change, but the scale is simply removed to that pitch, which was tone five, of the previous scale by sharps.

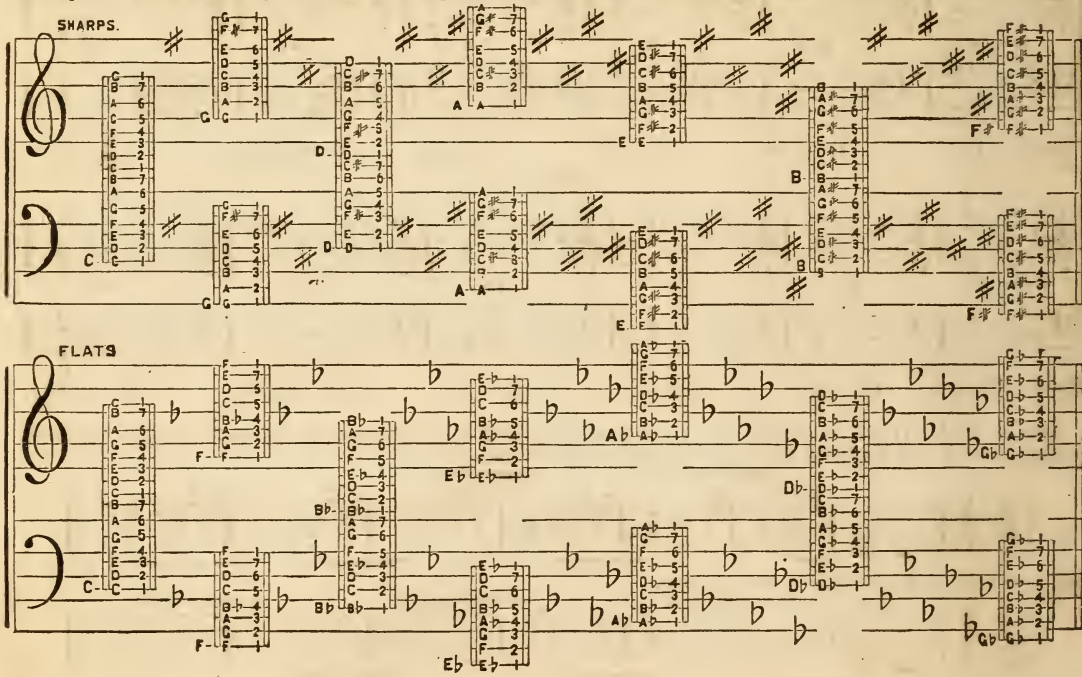


and tone four of the preceding scale by flats.



Movable Scale.

The Tone Ladder placed on the Staff: Illustrating the transposition of the Scale by Sharps and Flats, in both Clefs, showing also the Pitch and numeral name of each tone of the Scale in all keys, and the Key Signatures in their order. Observe how the unequal steps of the ladder are made to correspond with lines and spaces of the staff by the use of Sharps or Flats to raise or lower the latter.

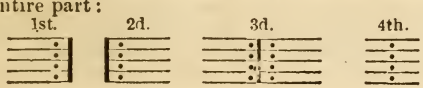


REVIEW.—Do we have to place our signatures—Sharps, Flats, etc.—on a regular, fixed position, or may we place them on any degree of the staff? Do we consider Transposition according to the number of the characters—sharps, flats, etc.—or is it the degrees or the pitch that are affected? Suppose we had two sharps placed as a signature, one on F, the fifth line, and the other on F, the first space, what would be our signature? What new Pitch is found on the staff? Which is the quickest rule to detect the Key-note? Is there any other? What rule have we by Flats? Any other? What order of position do sharps assume when placed as signatures? Is it always pitch four of the preceding key? What order do Flats assume? One sharp shows the key of? Two sharps? Three? Four? Five? Six? Why F♯? What guide have we? What is the signature of the Key of G? D? A? E? B? F♯? What new pitch have we in the Key of G that we have not in the Key of C? What new pitches in the Key of D? In Key of A? E? B? F♯? Where is the Key-note placed in the Key of G on the Treble Staff? Where do we find the Key-note in the Key of D? Key of A? E? B? F♯? What is our Key Guide to the Sharps? One flat shows the Key of? Two flats? Three? Four? Five? Six? What is the Signature to the Key of F? To B♭? E♭? A♭? D♭? G♭? What degree is affected by the signature of one flat? Two flats? Three flats? Four flats? Five flats? Six flats? On the staff in the Bass Cleff, where is the Key-note placed by the signature of one flat? Where by two flats? By three? By four? By five? By six? What is our guide to the flats? What do we call the pitch of the fixed degrees of the staff? What degree of any previous scale forms the Key-note in transposition by sharps? By flats? What Department have we been studying in? How do you know? What was the subject?

LESSON XIV.

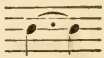
MISCELLANEOUS.

Repeat.—Dots placed across the staff, meaning, to go over again, a second time, to repeat. By first, repeat preceding; 2d, next following; 3d, both parts, and simply dots across the staff, to repeat from. A Repeat will go to dots across the staff, a double bar, or repeat the entire part:



Endings.—Certain enclosed 1st time, 2d time, called first and second ending. First time, omit 2d ending, and in the repeat omit 1st time, and pass to the 2d.

Tie.—When a curve connects two or more notes on the same degree of the staff, they are said to be a tie, meaning one. The first note of a tie is sounded, and held to the value of all connected, being really only one pitch:



Pause.—A short curve placed above or under a dot: ◠ ◡. This sign means to prolong, hold, or dwell, beyond the time indicated by the note, or rest, over or under which it is placed.

D. C.—Da Capo (Capo, Beginning). Go to the Beginning (the continuation is from the Beginning of the Composition).

D. S.—Dal Segno (the sign). Go to the sign 𝄋, to continue. This sign may be placed in any part of the Composition, and usually ends at the word *Fine.*

Fine.—Finish or close, meaning the end.

Coda.—Added ending. A closing part that is added, for the last.

Syncopation.—To syncopate or change the accent to an unaccented part of a measure, and pass to the accented one.

REVIEW.—What is the meaning of dots placed across the staff? If placed preceding a double bar? Next following? On either side of same? Simply dots across the staff? A Repeat will go to where? If no dots across the staff? What is meant by 1st time, 2d time? Which Ending omit first time? Which second time? What is the use of a Tie? What is understood by it? What is indicated by a Pause? When over or under a note prolong what? When over or under a Rest? What means D. C.? What shall we do? Does Da Capo ever return to any

other part of a tune? What of Dal Segno? Where shall we go to continue? And end usually where? What is the meaning of the word Fine? What is understood by Coda? What is meant by Syncopation?

LESSON XV.

MELODICS.

Interval.—It has already been stated that the Diatonic Scale consists of seven Intervals, five of them being steps, and two of them half steps; now then, the distance from any one tone to any other, (no matter how close together, or how far apart,) is also called an Interval.

Intervals are always reckoned upward, unless otherwise specified.

Names of Intervals.—The Interval from any one tone to its next higher is called a Second; to its third higher, a Third; to its fourth higher, a Fourth; to its fifth higher, a Fifth; to its sixth higher, a Sixth; to its seventh higher, a Seventh, and to its eighth higher, an Octave. Two tones of the same pitch are said to be in Unison.

Major and Minor Intervals.—It will by this time be readily understood by the pupil who has studied the preceding lessons, that Intervals are not alike, some being larger and others smaller. The larger ones are termed Major, and the smaller Minor Intervals.

Major and Minor Intervals found in the Diatonic Scale:

Minor Second.—A second consisting of a half step, is called a Minor Second, (Mi to Fa, or E to F, etc.)

Major Second.—A second consisting of a whole step, (Do to Re, or C to D, etc.)

Minor Third.—A third consisting of a step and a half step, (Re to Fa, or D to F, etc.)

Major Third.—A third consisting of two steps, (Do to Mi, or C to E, etc.)

Perfect Fourth.—A fourth consisting of two steps and a half step, (Do to Fa, or C to F, etc.)

Sharp Fourth.—A fourth consisting of three steps, (Fa to Si, or F to B, etc.)

Flat Fifth.—A fifth consisting of two steps and two half steps, (Si to Fa, or B to F, etc.

Perfect Fifth—A fifth consisting of three steps and one half step, (Do to Sol, or C to G, etc.)

Minor Sixth.—A sixth consisting of three steps and two half steps. (Mi to Do, or E to C, etc.)

Major Sixth.—A sixth consisting of four steps and one half step. (Do to La, or C to A, etc.)

Flat Seventh.—A seventh consisting of four steps and two half steps. (Re to Do, or D to C.)

Sharp Seventh—A seventh consisting of five steps and one half step. (Do to Si, or C to B.)

Octave.—Octaves are all alike. They consist of five steps and two half steps.

Unison.—The same pitch.

NOTE.—There are other kinds of intervals, but as they are not found in our Diatonic Scale, they will not be considered here. They are not generally studied, unless the Science of Harmony is the object. It may be stated here that almost any of the above may be extended or depressed.

REVIEW.—What do we term the distance from any one tone to any other? How are Intervals reckoned? What do we call an Interval from a tone to its next higher? To its third higher? To its fourth higher? To its fifth higher? To its sixth higher? To its seventh higher? To its eighth higher? Unison consists of what? Are these intervals, seconds, thirds, etc.

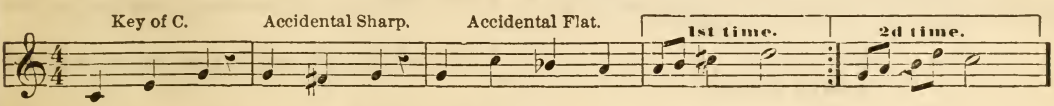
all alike? What do we term the larger ones? The smaller? What kind of a second from Mi to Fa, or E to F? How do we know? What kind of a second consists of a whole step? A Minor Third consists of what? Major Third? Perfect Fourth? Sharp Fourth? Flat Fifth? Perfect Fifth? Minor Sixth? Major Sixth? Flat Seventh? Sharp Seventh? Octaves consist of what? Are they all alike? Unisons consist of what? Are there still other Intervals? Name the Minor Seconds found in the Diatonic Scale. The Major Seconds. Minor Thirds. Major Thirds. Perfect Fourths. Sharp Fourths. Flat Fifths. Perfect Fifths. Minor Sixths. Major Sixths. Flat Sevenths. Sharp Sevenths. Octaves.

LESSON XVI.

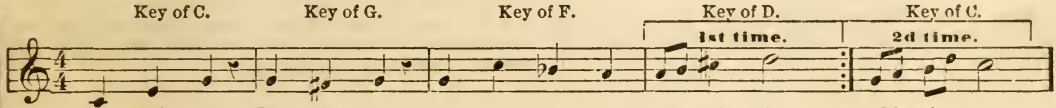
MELODICS.

Intermediate Tones.—Intervening; not belonging to the Diatonic Scale. There are five intervals of a step each, and two of a half step, found in the Diatonic Scale. Now, then, suppose we should form a new tone between either of the tones of the scale where the interval is a whole step; and this can be accomplished by the use of Sharps (♯), Flats (♭), and in certain cases by the use of Naturals (♮). These new tones are called Intermediate (intervening between the regular tones of the Diatonic Scale.) Thus we may add five intermediate tones, as there are five intervals of a step each within the Diatonic Scale.

Accidentals.—These characters (sharps, flats and naturals) when forming intermediate tones, do not belong to the key in which the music is written; they occur, so to say, by accident, and are therefore termed Accidentals.



It will be noticed, that the second measure of the above exercise is really belonging to the key of G, as we have tone F♯, which tone is not found in the key of C. Also the third measure belongs to key of F, where tone B♭ is one of the number belonging to that key. The fourth measure would belong to the key of D, where C♯ is one of the tones. Now, in order to catch the true pitch of these intermediate tones, suppose we consider them in the key to which they belong; it will then be perceived that the Accidental Sharp represents tone 7 of the scale or key of which it is a member, while the Accidental Flat represents tone 4. Then, to consider the pitch of the intermediate tones, apply the rule in the same relation with the tones of the scale or key which they really represent.



Do mi sol, Do si do, Re sol fa mi, Sol la si do, Sol la si re do.

It will be noticed above that these intermediate tones, after all, really belong to some one of the different scales that we have. Each Accidental represents the last Signature introduced to the key of which it forms a tone. Thus, in the fourth measure, we could not have C♯ as a signature unless we had F♯ preceding it, consequently it shows the Key of D, etc.

REVIEW.—What kind of a tone can be formed out of the tones of the Diatonic Scale where the interval is a step? What characters are used to produce intermediate tones? Why are these new tones called intermediate? What are these characters called when producing intermediate tones? Do Accidentals belong to the key in which the tone is written? What do they form in the measure in which they occur? What tone of the new key indicated does the accidental sharp really represent? Which the accidental flat? What rule do we have to obtain the true pitch of the intermediate tone? Would this not really place the measures of a tune in which they occur in another key from that indicated by the signature?

LESSON XVII.

MELODICS.

Chromatic Interval.—As it would duplicate our signatures too frequently to every time introduce the same when a tone of its family is wanted, we simply leave our signature as shown at beginning of staff, and pass over the change, simply producing the tone in pitch as required by its scale, and not the syllable as applied to it, thus producing a Chromatic Interval.

Sharp Four.—Whenever tone four in any scale is made sharp, we call the scale name Sharp Four, syllable Fee.

Sharp One.—The first tone of any scale sharp, syllable Dee.

Sharp Two.—Its second tone sharp, syllable Ree.

Sharp Five.—Its fifth tone sharp, syllable See.

Sharp Six.—The sixth tone sharp, syllable Lee.

We can not make tone three nor tone seven sharp, as there is only an interval of a half step between them and the next higher tone.

Flat Seven.—Whenever the seventh tone of any scale is made flat, we term the scale name Flat Seven, syllable Say

Flat Six.—The sixth tone of any scale flat, syllable Lay.

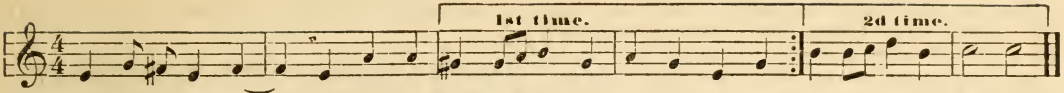
Flat Five.—The fifth tone of any scale flat, syllable Say.

Flat Three.—The third tone of any scale flat, syllable May.

Flat Two.—The second tone of any scale Flat, syllable Ray.

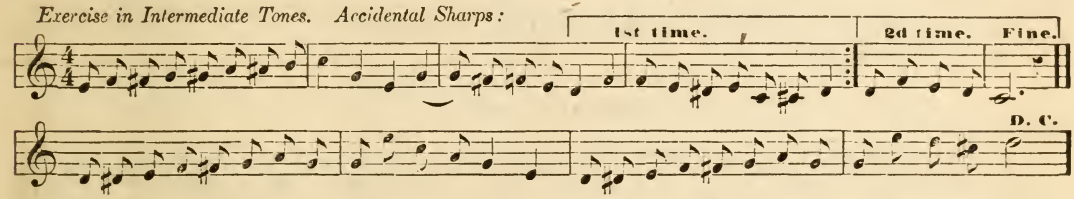
We can not make tone four nor tone one flat.

Effect of Accidentals.—The effect of Accidentals continues through the entire measure, but is cancelled by the next bar, unless the pitch of the same passes to the next measure uninterrupted (that is, the last tone preceding the bar, and the first next succeeding the same, must be the intermediate tone.)

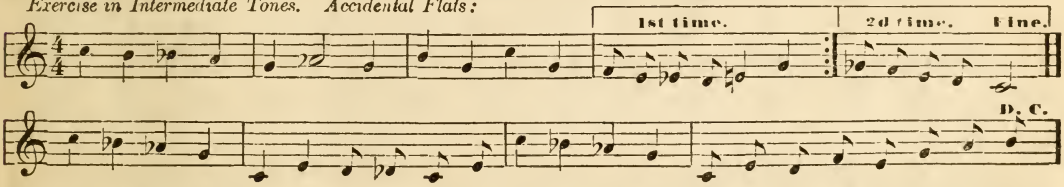


Mi Sol Fee Mi Fee Mi La La See See La Si See La Sol Mi Sol Si Si Do Re Si Do Do

Exercise in Intermediate Tones. Accidental Sharps:



Exercise in Intermediate Tones. Accidental Flats:



REVIEW.—What must we do in order to avoid duplicating our Signatures, when we come to Accidentals, or measures containing Intermediate Tones? What kind of Intervals do we then produce? Why is this called a Chromatic Interval? What is the Scale name of the fourth tone made Sharp? What Syllable is applied to it? What is the Scale name of the first tone Sharp? What Syllable? Second tone Sharp? Syllable? Fifth tone Sharp? Syllable? Sixth tone Sharp? Syllable? Can we make tone Three and Seven Sharp? Why not? What is the Scale name of the Seventh tone Flat? What Syllable is applied to it? The Sixth tone Flat? What Syllable? Fifth tone Flat? Syllable? Third tone Flat? Syllable? Second tone Flat? Syllable? Can we make the fourth and first tones flat? Why not? How far will the effect of Accidentals hold good? What cancels the effect? When will the effect of an Accidental continue beyond the measure in which it is placed? When does it pass uninterrupted to the next measure?

LESSON XVIII.

MELODICS.

Chromatic Scale.—If the Intermediate tones be added to the regular tone progression of the Diatonic Scale, we form twelve Intervals, each consisting of a half step. This will form a new Scale, called the Chromatic Scale.

Chromatic Scale Names.—Ascending.—One, Sharp One, Two, Sharp Two, Three, Four, Sharp Four, Five, Sharp Five, Six, Sharp Six, Seven, One.

Descending.—One, Seven, Flat Seven, Six, Flat Six, Five, Flat Five, Four, Three, Flat Three, Two, Flat Two, One.

Pitch Names.—Scale of C, Ascending.—C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

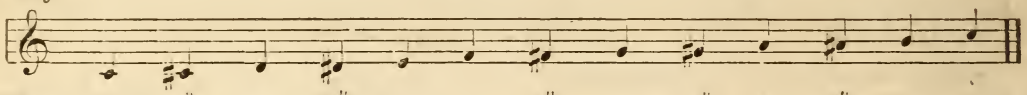
Descending.—C, B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭, C.

Syllables.—Ascending.—Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.

Descending.—Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

CHROMATIC SCALE.

Ascending.—

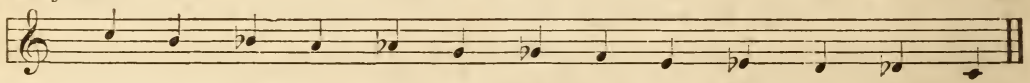


Pitch Names.—C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

Scale Names.—One, Sharp One, Two, Sharp Two, Three, Four, Sharp Four, Five, Sharp Five. Six, Sharp Six, Seven, One.

Syllables.— Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.

Descending.—



Pitch Names.—C, B, B♭, A, A♭ G, G♭, F, E, E♭, D, D♭, C.

Scale Names.—One, Seven, Flat Seven, Six, Flat Six, Five, Flat Five, Four, Three, Flat Three, Two, Flat Two, One.

Syllables.— Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

REVIEW.—What New Scale do we form, when adding the Intermediate tones to tone progression of the Diatonic Scale? How many Intervals does the Chromatic Scale consist of? How many are half steps? How do we name the Pitch of the C Scale Ascending? Descending? What are the Scale names Ascending? Descending? What Syllables do we apply Ascending? Descending?

LESSON XIX.

MELODICS.

Major and Minor Mode.—The two great emotions of the heart being joy, gladness, cheerfulness, etc., and sadness, plaintiveness, sympathy, etc., and as music is intended to more particularly add its charm to bring forth or express these emotions, there must be some different way or mode of procedure in order to bring forth these various expressions. The mode best suited to the more joyous, etc., is termed the Major, and the one to the more sympathetic, etc., the Minor Mode.

Minor Scale.—A different scale from any of the foregoing will now be introduced, presenting not only a change of key-note, but also more particularly a change of interval progression.

Diatonic Minor Scales.—We have three different forms of the above scale, as there are three different orders of succession in Interval Progression.

The Natural Minor.—Said to be so, because it retains all the tones of the Diatonic Major Scale, commencing with its sixth as its key note, thus:

La.	Si.	Do.	Re.	Mi.	Fa.	Sol.	La.
1	2	3	4	5	6	7	1

It will be noticed that the half step occurs here between tones two & three and five & six. Notice the difference from our former Diatonic Scale, which we will now call the Major Scale. The natural form of the Minor Scale, as above, is not usually introduced.

The Melodic Minor—Introduces both Sharp Six and Seven of the Minor Scale in its ascending, while it descends in the natural.

	1	2	3	4	5	♯6	♯7	1
Ascending.	La.	Si.	Do.	Re.	Mi.	Fee.	See.	La.
Descending.	La.	Sol.	Fa.	Mi.	Re.	Do.	Si.	La.
	1	7	6	5	4	3	2	1

Notice that tones Fa and Sol are both omitted in its ascending, and that by the same the half step occurs between tones 2 & 3 and 7 & 1, while in its descending the half step is found between 2 & 3 and 5 & 6. This Minor is also called the irregular form, because with its ascending minor it descends natural.

Harmonic Minor—Differs materially from either of the preceding two, omitting tone Sol altogether, and introducing the sharp 7 of the Minor Scale in both ascending and descending, causing an interval of a second between tones 6 and 7 of a step and a half step. This scale is principally used. Its tones are:

La.	Si.	Do.	Re.	Mi.	Fa.		See.	La.
1	2	3	4	5	6		♯7	1
Step.	Half Step.	Step.	Step.	Half Step.	Step & H. Step.		Half Step.	

Notice that there are three intervals of a half step each, one of a step and a half, and only three being whole steps in this entire scale. The Harmonic Minor, then, presents the interval progression of a step (1), half step (2), step (3), step (4), half step (5), step and a half (6), and half step (7).

Review.—What are the two classes of emotions of the human heart? What mode of procedure do we adopt in music in order to bring forth the emotions of joy, gladness, etc.? What the more plaintive, sympathetic, etc? What other scale could we form different from the one already explained (Diatonic)? What is the difference between the two scales? What causes the one to be more plaintive, etc.? What causes the change of interval progression? What is our key note in the Minor Scale? How many different forms of the Minor Scale have we? What gives us three? What new kind of intervals are

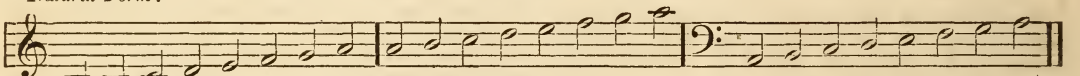
introduced in two of the forms? What interval progression have we by the Natural Minor? How can we tell the Melodic Form? What order of intervals have we ascending? Descending? What is this scale also called? Why the Irregular? What two tones of the former Diatonic Scale are entirely omitted in its ascending? Name the tones ascending. Why sharp six and sharp seven? Is this form frequently introduced? What order of intervals have we by the Harmonic Form? What tone is omitted altogether? What have we in place of tone Sol? What new interval do we find here that is not found in any of the preceding scales? Where does this interval of a second, a step, and a half step occur? How many half steps do we find? How many whole steps? What is the other interval? Which of these three Minor Scales is principally used? What interval progression do we find by the Harmonic Minor? How can we tell the Harmonic Form? Is the key note always La in the Minor Scales?

LESSON XX.

MELODICS.

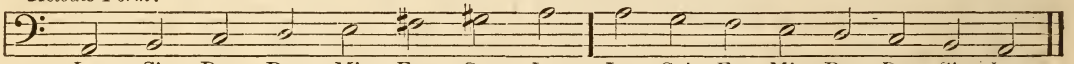
FORMS OF THE MINOR SCALES.

Natural Form:



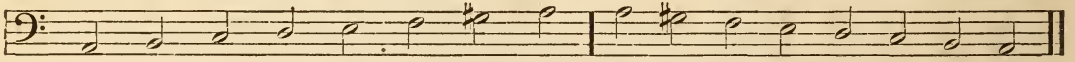
La, Si, Do, Re, Mi, Fa, Sol, La. La, Si, Do, Re, Mi, Fa, Sol, La. La, Si, Do, Re, Mi, Fa, Sol, La.

Melodic Form:



La, Si, Do, Re, Mi, Fee, See, La, La, Sol, Fa, Mi, Re, Do, Si, La.

Harmonic Form:



La, Si, Do, Re Mi, Fa, See, La, La, See, Fa, Mi, Re, Do, Si, La.

Notice that Do, tone three of the Minor Scale, is still on the same position of the staff, where we find it in the Major Scale; also that we have the same Signature, and that La, our present Key-note, is really not changed from the degree it formerly occupied in the same key. We simply have a change of Key-note.

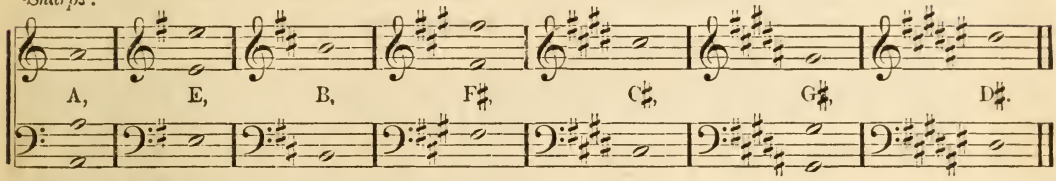
Relative Major and Minor.—It will be noticed that each Minor seems to have its corresponding Major, and thus also each Major its corresponding Minor Scale, that is, both have the same Signature. The relative Minor Scale is placed a third lower on the staff than its corresponding Major, or again we have the relative Major Scale a third higher than its corresponding Minor.

Major Key-note Do.

Minor Key-note La:

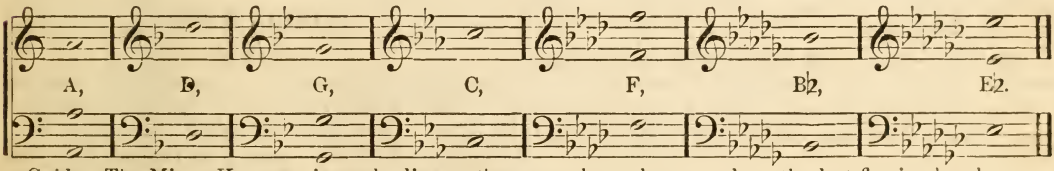
KEYS AND SIGNATURES OF THE MINOR SCALES.

Sharps:



Guide.—The Minor Key-note is on the degree below the last Sharp.

Flats:



Guide.—The Minor Key-note is on the line or the space above the one, where the last flat is placed.

REVIEW.—Can you name the Pitches of the Model Minor Scale, Natural Form? Model Scale, Melodic Form, Ascending? Descending? Model Scale, Harmonic Form? Is Minor Music more difficult to perform than Major? Is the Harmony of the Minor Music suitable for any joyous occasion? For any plaintive, or solemn? Would you prefer Major or Minor for any of the latter? Should the Music then be carefully selected to aid in bringing forth the emotion or expression of the heart? How can we detect quickest any Minor from Major Harmony? Is all Minor Music of a plaintive expression? How else can we tell? Does not the Major Scale also introduce sharp seven? How else can we tell? What kind of a Third is it? How can we tell any Relative Minor to its corresponding Major? If the Major Key-note is placed on the second line, where do we find the Minor? Suppose a Major Key-note be placed on any space, where do you find its Relative Minor? What is the Relative Minor to the Key of C Major? What to G Major? To D Major, etc.? How can we quickest tell the Minor Key-notes by the Signatures of Sharps? By the Signatures of Flats? Name the keys of the Minor Scales, Transposition by Sharps. Transposition by Flats. What Departments have we so far been studying in? What other Department have we?

LESSON XXI.

DYNAMICS.

Form of Tones.—It being necessary that the heart be in sympathy with the subject, and the expression or effect desired, there must be something to guide a company of performers in order to produce the same expression—in other words, to shade the music or give life and soul to a composition.

NOTE.—It is again urged that in vocal music the words are of the utmost importance in order to bring out their expression, and render the same in the required effect; but here even performers might differ materially, and so even in vocal music it is found necessary and very convenient to introduce the following:

Mezzo.—A tone formed with medium power, no effort either way. The abbreviation is *m*, pronounced Met-zo.

Piano.—A tone softer than mezzo; a slight effort to soften; rather a soft tone. Abbreviation *p*, pronounced Pee-ah-no.

Pianissimo.—A very soft tone, slightly above a whisper. Abbreviation *pp*, pronounced Pee-ah-nis-si-mo.

Forte.—A tone louder than mezzo; an effort to loudness; rather a loud tone. Abbreviation *f*, pronounced For-te.

Fortissimo.—A very loud tone; full effort to power, but not screaming nor yelling. Abbreviation *ff*, pronounced For-tis-si-mo.

Mezzo Piano.—Medium soft. Abbreviation *mp*.

Mezzo Forte.—Medium loud. Abbreviation *mf*.

Organ Form.—═══ Commenced, continued, and ended with the same degree of power. Also called an Organ Tone.

Crescendo.—Cres.; commences soft and increases to loudness. Pronounced Cre-shen-do. <

Diminuendo.—Dim.; commencing loud and diminishing to softness. Pronounced Dim-in-oo-en-do. >

Swell.—Union of Cres. and Dim. <>

Pressure Form.—Sudden Cres. < or <>

Sforzando.—Sudden Dim. > or *sf*.

REVIEW.—What is the Third Department in Music called? What is meant by Dynamics? What is Musical Expression? What is a tone called formed with a medium degree of power? What is the abbreviation of Mezzo? What is meant by Piano? Give abbreviation. Pianissimo? Abbreviation. Forte? Abbreviation. Fortissimo? Abbreviation. Mezzo Piano? Abbreviation. Mezzo Forte? Abbreviation. What is said of an Organ Tone? What is meant by Crescendo? Diminuendo? What of a Swell? Pressure Tone? Sforzando?

LESSON XXII.

DYNAMICS.

STYLE AND MOVEMENT.—*Legato.*—Closely connected, smooth, gliding style; same sign that is used for a tie ⁀. Pronounced Lee-gah-to.

Staccato.—The very opposite of Legato; short, distinct, pointed style. ' ' ' ' Pronounced Stac-kah-to.

Semi Staccato.—Medium between Staccato and Legato. • • • •

Martellato.—In distinct marking style; energetic, joyful; nearly allied to Sforzando, and often indicated by the same character.

Portamento.—Graceful, instantaneous gliding into, or anticipating the coming tone.

MOVEMENT—Is the style or manner of rendering time in a composition. The movements in common use are:

Moderato.—Moderate.
Allegro.—Fast.
Andante.—Slow.
Adagio.—Very slow.
Allegretto.—Medium fast.
Andantino.—Medium slow.
Con Spirito.—Spirited.
Presto.—Very quick.
Ritardo, or Rit.—Slower.
A Tempo.—Original time or previous movement.

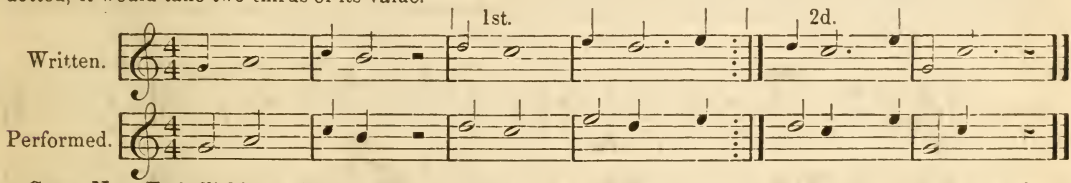
REVIEW.—What is meant by Legato? What by Staccato? Semi-Staccato? Martellato? Portamento? What is meant by Movement? What does Moderato mean? Allegro? Andante? Adagio? Allegretto? Andantino? Con Spirito? Presto? Ritardo? A Tempo or Tempo?

LESSON XXIII. DYNAMICS.

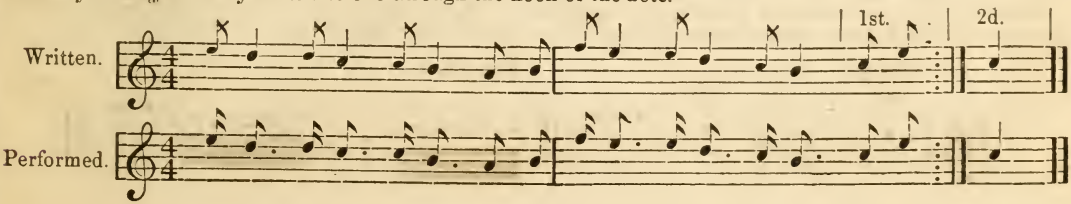
EMBELLISHMENTS.

Grace Note.—A small note preceding any principal note, is called a Grace Note. They are not counted in the Rhythm. They have no time, excepting what they loan of the succeeding principal note. They are of two kinds:

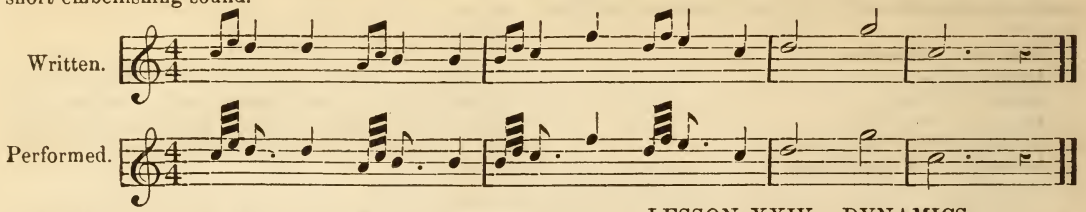
Grace Note Dividing, because it takes the one half of the following principal note, and should the same be dotted, it would take two thirds of its value.



Grace Note Embellishing.—Said to be so, because the time given to the grace note is so very short, just enough to be distinctly heard, merely anticipating the following principal note. This grace note is particularly distinguished by a little stroke through the hook of the note.



Double Grace Note.—Consists of any two small notes preceding any principal note; they always have the short embellishing sound.

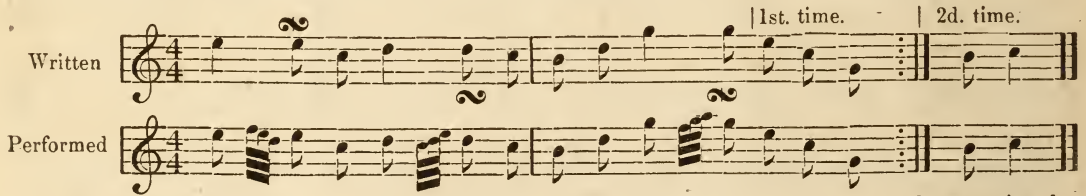


REVIEW.—What are the small notes preceding any principal note called? Are they counted in the Rhythm of the measure? From what is their duration derived? What kind of a grace note takes one half of the next principal note? When will this Grace Note Dividing take two thirds of the value of the next succeeding principal note? What is that grace note called, which is sounded very short, just so as to be distinctly heard? How can you distinguish this Grace Note from the other? Are not both considered for Embellishment? What are Double Grace Notes? Do these take the dividing or embellishing sound?

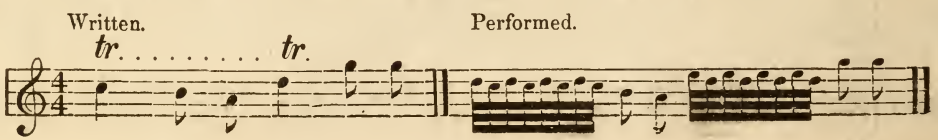
LESSON XXIV. DYNAMICS.

EMBELLISHMENTS—Continued.

TURN.—This is formed out of the principal note in connection with the degrees, both above and below it; it is indicated by the sign ∾ placed either above or below the note. When above, it commences with the degree above the principal note, and if placed below, commences with the degree below the same.



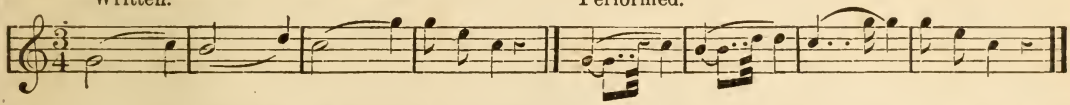
SHAKE OR TRILL.—Consists of a number of repetitions of Grace and Principal notes in quick succession, beginning with the degree above the principal note. The sign is either *tr.* or *tr* . . . . . .



Appoggiatura.—From the Italian, "to lean upon." This term includes all the above Embellishments, Grace Note, Turn, Shake or Trill, and the following may really also be classified with this term.

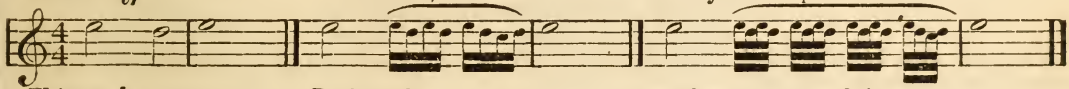
Portamento.—Instantaneous gliding into, or anticipating the coming tone, so to say a previous recognition of the same.

Written. Performed.



It may be noted here, that any number of small notes not included in the Rhythm, belong also to the term Appoggiatura.

Written. *tr* Performed, or may also be performed.



Written. *tr*. . . . . Performed, or also thus, and thus.

REVIEW.—What is understood by a turn? Which sign of Embellishment unites a number of grace notes with the principal note in rapid succession? What term is generally applied to all these various signs of Embellishment? What is meant by Appoggiatura? If at any time any number of small notes should occur, not counted in the Rhythm, to what will they be considered to belong?

LESSON XXV. DYNAMICS.

VOCAL DELIVERY.—One of the most important points for the Teacher to dwell upon, and impress upon his pupils. Indeed, it is but bringing out the beauties of Vocal Music, to be able to pronounce the vowels correctly, prolonging carefully to the required length indicated, and to dwell only upon the vowel sounds; this would give us

Good Pronunciation, which will be applied to the same rule as correct delivery of speech. Let the pronunciation be distinct, rich and full, and above all, let the heart speak through the lips, to give soul to both words and music.

Good Enunciation. Consonants should be uttered quickly, distinctly, and with great precision, yet not harshly nor forced, utter them distinctly so as to be understood in connection with the pronunciation of the words.

Do not join to wrong syllable like Snow-save, for Snows-have, Rain-save for Rains-have, Wind-save for Winds-have; or Soldier-stear for Soldier's-tear. A-notion instead of An Ocean, Lasts-till night for Last-

still night, Signal-still for Signals-still, or I'm gone home, for I'm going home, Dinah-more, for Die-no-more.

Good Articulation. The distinct and separate sounding of each tone, rich and full, and an easy (without straining the voice,) delivery.

Accent, Emphasis and Pause. Are some of the beauties of Elocution, and as Musical Expression is to be added to the soul of poetry, it will at once be noticed that in music they are of the utmost importance. Giving a liberal interpretation to both the laws of music and of elocution, so that speech and song unite, and the beauties and soul of both words and music will be blended, the Singer will thus be enabled to grasp the spirit of both, making the emotional character of the words his own, surrendering himself to his work to produce living song. Then he will communicate to the listener his sympathies and emotion, and sway the sympathies of his audience, and both will feel the inspiration, not only of the music, but experience a foretaste of that Grand Song, when all the redeemed shall join with the Angel Choirs, to praise the Lord in that land of song, where praise shall be forever.

LESSON XXVI. MISCELLANEOUS.

A convenient reference of Musical Terms.

APPENDIX. The following terms in addition to those explained in Lesson 14. 21. 22. are often used, and will be found convenient for reference.

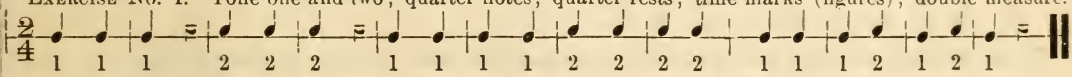
Solo.—Alone. Single voice or Instrument.
Duet.—Two. Two voices, or two parts singly.
Trio.—Three, Three voices, or parts singly.
Quartette.—Four. Four voices, or parts singly.
Quintette.—Five. Five " " " " "
Sextette.—Six. Six " " " " "
Septette.—Seven. Seven " " " " "
Octette.—Eight. Eight. " " " " "
Soli.—Plural of Solo. Two or more principal parts, neither being doubled.
Semi-Chorus.—A composition executed by more than one to each part.
Chorus and Tutti.—All together. All the performers joining.
Contralto. — The lowest Female voice. (Compass reached by the same.
Baritone.—A voice, or Register in Compass between Tenor and Bass.
Air.—A leading part, a Melody.
Primo.—The first, or leading part.
Melody.—An agreeable succession of musical sounds.
Harmony.—The art of combining musical sounds, to please the ear. (Combination of musical sounds.)
Score.—Combination of certain parts, to be performed together.
Tenuto.—Well sustained.
Falsetto.—Tones produced by using the Head Register.
Voce di Testo.—Head voice, (or Register.)
Tasto Solo.—Without chords.
Chord.—Two or more parts combined.
Voce di Petto.—Chest voice, or Register for it.
Chant.—A song or melody, the vocal part in recitative style.
Chromatic.—Proceeding by half steps.
Diatonic.—Naturally.
Cadence.—A closing part.
Prelude.—An Introduction.
Pastorale.—A soft and rural movement.
Symphony.—An Orchestral composition of many parts.
Theme.—A subject.

Secondo.—A second to a leading part.
Accompaniment.—A part added to a principal one, to enchant the effect.
Obligato.—A part indispensable.
Interlude.—An Instrumental passage between two parts.
Ad Lib.—At the pleasure of the performer.
Finale.—The last piece of any Act, or Programme.
Sonata.—A composition consisting of several movements.
Rondo.—A composition of several strains, at the end of each of which, the first is repeated.
Affettuoso.—Affectionately, tenderly.
Accellerando.—Accellerating the movement.
Agitato.—With agitation.
Virtuoso.—Proficient.
Vivace.—With briskness, and animation.
Scherzando.—In a light, playful style.
Ritenuto.—Keeping back, decreasing the movement.
Marziale.—In martial style.
Maestoso.—Majestic, dignified, expressive.
Loco.—Just as written, in regard to Pitch.
Tremolo.—Reiteration of a Note or Chord with great rapidity.
Metronome.—An Instrument for indicating the exact time of a piece of music.
Quasi.—In the manner or style of.
Solfeggio.—A Vocal Exercise.
Volti.—Turn over.
Verse.—One performer to each part.
Bis.—Twice. The same again.
Ma.—But.
Molto.—Very.
Piu.—More.
Dolce.—Sweetly.
Non.—Not necessary.
Sempre.—Always.
Rapido.—Rapidly.
Poco.—By degrees, gradually.
Largo.—Very slow.
Grave.—The slowest movement.
Animato.—With animation.

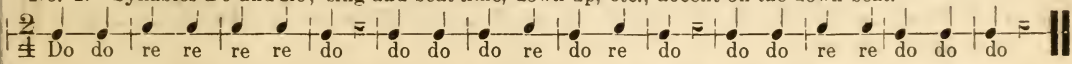
PRACTICAL DEPARTMENT.

LESSON XXVII.

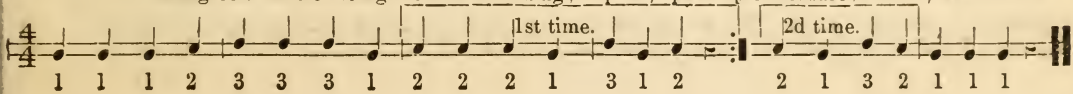
EXERCISE No. 1.—Tone one and two; quarter notes; quarter rests; time marks (figures); double measure.



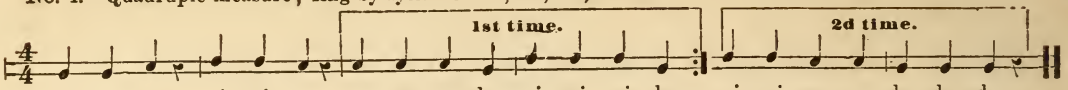
No. 2.—Syllables Do and Re; sing and beat time, down up, etc., accent on the down beat.



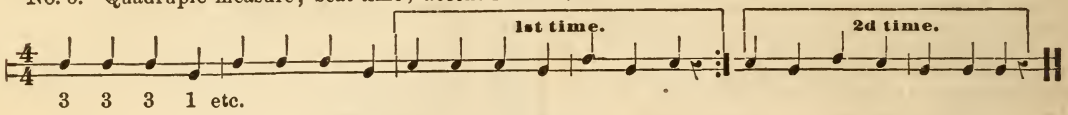
No. 3.—Three degrees. Introducing 1st and 2d ending; repeat; quadruple measure; tone 1, 2 and 3.



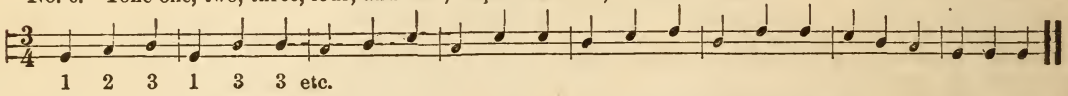
No. 4.—Quadruple measure; sing by syllables Do, Re, Mi, etc.



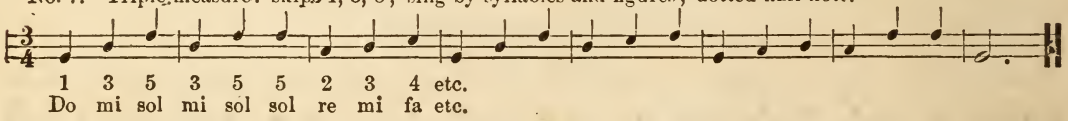
No. 5.—Quadruple measure; beat time; accent 1st and 3d beat.



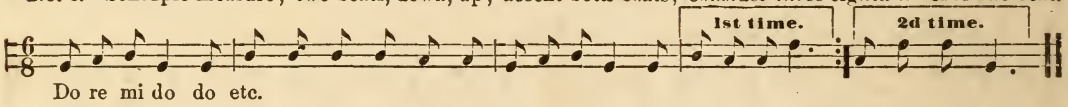
No. 6.—Tone one, two, three, four, and five; triple measure; accent 1st beat.



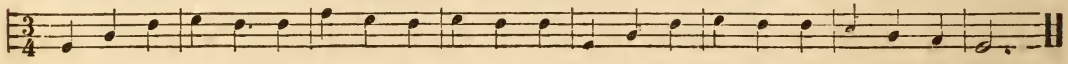
No. 7.—Triple measure: skips 1, 3, 5; sing by syllables and figures; dotted half note.



No. 8.—Sextuple measure; two beats, down, up; accent both beats; consider three eighth notes to one beat.



No. 9.—Tone one, two, three, four, five, six, and seven; sing syllables, figures, and beat time.



LESSON XXVIII.—CHARACTER NOTES.

To indicate more clearly the scale-name of any note we have adopted a system of marks, or characters; these are seven in number, they are placed on or in their respective note-heads, and correspond with the scale names as shown on the diagram.

The *shape* of each mark suggests some peculiarity of the note indicated; let us divide the notes into two groups, one, those represented by *sloping* lines,—two, those represented by other marks than sloping lines; in the first we have **re fa la si**. Let us place these on one side, (see diagram), on the other, and in their proper relative positions, we place No. 2 group. Now observe the directions in which the signs lead, as indicated by the arrows:

SI leads to DO
LA " " DO or SOL
FA " " MI
RE " " MI or DO

While singing or listening to a note marked by a sloping line there is a decided feeling of unrest, which can be satisfied only when the voice takes up the note to which its sign points.

NOTES OF THE SCALE, THEIR CHARACTERISTICS, ETC.

Name.	Notation Sign.	Tendency.	Mental Quality.	Indicating Sign.
DO		Repose.	Firm, solid. . .	A circle, or plain note-head.
SI		Leads to DO. . . .	Acute, restless. .	Acute, or upward sloping line.
LA		Leads to DO or SOL.	Mournful. . .	Two contrary sloping lines, at angle.
SOL		Repose.	Bright, ringing. .	Circle or note with centre dot
FA		Leads to MI. . . .	Grave, sombre. .	Grave, downward sloping line.
MI		Repose.	Mild, calm. . .	Perpendicular line.
RE		Leads to DO or MI. .	Rousing, cheerful.	Two contrary sloping lines, forming cross.
DO		Repose.	Firm, solid. . .	A circle, or plain note-head.

This TENDENCY of some notes to move in a particular direction forms one of the foundations of the laws of harmony; if carefully observed now by the student, much of the difficulty of the study of harmony will be removed.

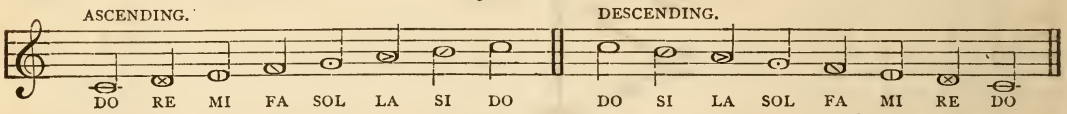
Another feature by which we can individualize the notes of the scale is MENTAL QUALITY (see diagram, fifth column),—meaning the impression conveyed to the mind when any note is distinctly heard, or even

thought of,—mere *pitch* of a note has little to do with this mental effect; for example, the note **do** may be high or low, but it never loses the firm, solid character of the key-note. So all the notes hold to their respective characters, whatever the pitch of the music. They may thus be quite easily identified and distinguished from each other,—as readily, indeed, as the most opposite of colors can be. Study carefully these characteristics until perfectly familiar with each note —until the scale is faithfully commited to memory. By this means reading music will become easy, and its scientific study a pleasure.

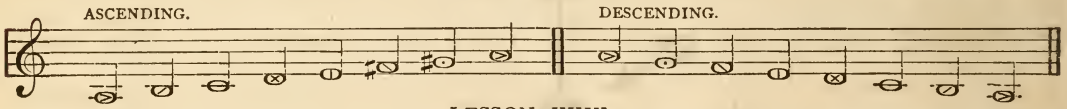
Observe on diagram that the signs indicating notes of rest, **do mi sol**, have an appearance of repose; they contrast strongly with those indicating notes of motion or unrest. This feature may be noticed in any piece of music; the more plentiful the sloping marks the greater the intensity of longing expressed; while, on the other hand, calm music shows placid and solid marks,—the firm **do**, the calm **mi**, or the bright, ringing **sol**.

REVIEW.—Of what service are marks on the note-heads? Describe the kind of note-head used to indicate the note **do**, the note **re**, **mi**, **fa**, **sol**, **la** and **si**; also give the tendency of each note, and the mental quality produced by each. Which are the notes of repose? which the notes of motion? What peculiarity is there in the signs used to indicate notes of motion?

MAJOR SCALES.

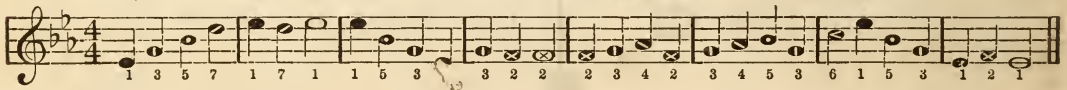


MINOR SCALES.

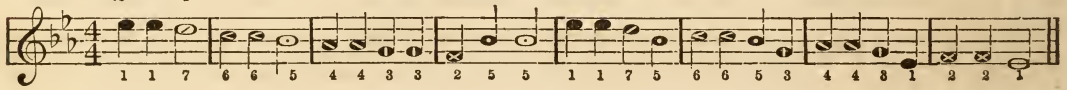


LESSON XXIX.

Ex. **11.** Key of Eb. What mark shows the note **re**? **mi**? **fa**? **sol**? **la**? **si**? How is **do** indicated?



Ex. **12.** Quadruple Measure.



Ex. 13. Key C.

do do re re mi mi fa fa so so fa fa mi mi re re mi re do do

Ex. 14. Andante (*An-dan'-te*), slow.

do mi re fa mi so fa la so si la do so mi do do

Ex. 15.

Come and fol-low, Come and fol-low, Will you follow? Will you follow?
Follow who? Follow who? We will follow;

Come, come, fol - - - low o'er the i - cy snow.
We will follow, follow, fol-low, follow, fol-low, fol-low, follow, fol-low, fol-low o'er the i - cy snow.

Live for Something.

Ex. 16. Allegretto (*Al-lay-gray-tow*). R. A. Glenn.

1. Live for something; be not idle, Sit not down to useless dreaming,
Look around you for employ; Labor is the sweetest joy;

2. Scatter blessings in the pathway, Better far than gold or silver,
Gentle words and cheering smiles, With their grief-dispersing wiles;

Folded hands are ever weary, Life for thee has many duties,
Selfish hearts are never gay, Active be then while you may.

As the pleasant sunshine falleth So let love and thoughtful kindness
Ev- er on the grateful earth, Gladden well the darken'd earth.

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DO RE MI FA SO LA SI

Ex. 17.

Come away to fields and meadows, Joy is bounding, Joy is bounding, Hope paints bright our future years.

Ex. 18. Key G.

Sing we in the key of G; Bass, keep time—don't sing too slow—
Oh, how nice when all agree; Then we'll all together go.

Ex. 19.

Repeat.

Hear ringing, hear singing, hear jingling, From ev'ry street and ev'ry corner In the great and noisy city, yes.

Ex. 20. Triplets.

Don't say, I can't, there's no such word, No such word, no such word, We'll conquer, sure.
Don't say, I can't, there's no such word, There's no such word, no such word, We'll conquer, sure.

Make Your Mark.

Ex. 21. R. A. G.

1. In the quarry should you toil, Do you work upon the soil,
Make your mark, make your mark, Make your mark, make your mark,

2. In whatever place you stand, Working with an honest hand,
Make your mark, make your mark, Make your mark, make your mark,

3. Life is fleeting as a shade, Mark of some kind must be made,
Make your mark, make your mark, Make your mark, make your mark,

In whatever path you go, In whatever place you stand, Moving swift or moving slow, With a firm and honest hand,

Struggle manfully and well, Let no obstacle oppose; None right shielded ever fell By the weapons of his foes:

Make it while the arm is strong, In the golden hours of youth,
Never, never make it wrong, Make it with the stamp of truth:

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DO RE MI FA SO LA SI

Make your mark, make your mark, make your mark, make your mark, make your mark.

Make your mark, make your mark, make your mark, make your mark, make your mark.

Ex. 22.—Good Night to All.—Round.

Divide the class into three sections: when the first section has sung No. 1, and as it starts No. 2, let the second section start No. 1; as the second section starts No. 2, let third section start No. 1, etc.

Now to all a kind good night, Sweet - ly sleep till morn - ing light, Till

morn - ing light, To all good night, Sweet - ly sleep till morn - ing light.

Good night, To all a kind good night, To all good night.

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DO RE MI FA SO LA SI

Ex. 23.—There's Beauty Everywhere.

R. A. G. R. A. Glenn.

1. Come, let us wander o'er the green, And pluck the roses fair; The clouds are gone, the sunlight beams, There's

2. The birds are warbling in the air, The insects softly hum, While from the flow'rs so fresh and fair, Sweet

3. Come, put your extra garments on, And to the woods we'll stray, And there we'll have the best of fun To

Repeat pp.

beauty ev'rywhere. Come, come, come, The day is bright and fair, Come, come, come, There's beauty ev'rywhere.

odors gently come. Come, come, come, For joy awaits us there, Come, come, come, There's beauty ev'rywhere.

pass the time away. Come, come, come, There's music in the air, Come, come, come, There's beauty ev'rywhere.

By permission.

DO RE MI FA SO LA SI

Ex. 24.—What shall We Sing?

R. A. G.

What shall we sing? We can't agree, so la si do Now, don't you scold,
Ladies, now sing, Sing, do re mi Try it and see, No, no, no, no,

Try it we can, so la si do, Yes, yes, yes, yes,
Try it a-gain, do so mi do No, no, no, no, no, no, no, no, no,

so si do do do do do do si si si la la la so so so fa fa fa mi mi so do
no, no, no, no, no, no, no, no, You sing too fast or too slow.

Ex. 25.—Happy Greeting to All.

R. A. G.

Repeat pp.

Happy greeting to all, Happy greeting to all, Happy greeting, happy greeting, Happy greeting to all.
Happy greeting to all,

Ex. 26.—The Harp She Used to Touch.

TOM MOORE. R. A. GLENN.

DUET—Tenor and Bass or Alto and Bass.

1. Spring may bloom, but she we loved Ne'er shall feel its sweet - ness; Time, that once so
2. Ros - es now un- heed - ed sigh; Where's the hand to weave them? Songs a - round neg-
3. Years were days when here she stayed, Days were moments near her; Heav'n ne'er found a

fleet - ly moved, Now hath lost its sweet - ness. Here's the bower she loved so much, And the
lect - ed lie; Where's the lip to breath them.
brighter maid, Pi - ty weeps no dear - er.

rit.

tree she plant - ed, Here's the harp she used to touch: Oh, how that touch enchant- ed.

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DO RE MI FA SO LA SI

Ex. 27.—Onward!

A. H. Calvert.

1. Onward, onward, time is fleeting,
Hours are swift and years are few,
Life and death are ever meeting,
Countless foes our steps pursue.

2. Onward! let not toil and trouble
Mar the joys of heart and home;
Life is not a bursting bubble,
Earth is not a peopled tomb.

3. Time exists but in the present,
Strive to do thy work to-day;
Midnight's moon may lift its cresent
O'er thy form of lifeless clay.

CHORUS.

Onward, onward, onward, onward,
There is much for all to do,
Onward, onward, onward, onward,
There is much for all to do.

On - ward, on - ward, There is much for all to do, On - ward, on - ward, There is much for all to do.

Onward, onward, onward, onward,
There is much for all to do,
Onward, onward, onward, onward,
There is much for all to do.

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DO RE MI FA SO LA SI

Ex. 28.—If Beauty Were Duty.

If beauty were duty, What pleasure could measure
And joy came by striving, The labor of living; yes, living here.

Ex. 29.—Marching Away.

Alto and Tenor join in.

Marching a-way, marching a-way, Trumpets sound and cym-bals play, Marching a-way,
March - - ing, march - - ing, March - - ing,

Ex. 30.—Winter will Leave Us.

marching away, Trumpets sound and cymbals play.
march - - ing,

Winter will leave us when spring-time comes,

Tra la la la la la la la la Then we will hear the bumble-bees hum, Tra la la la la la

Ex. 31.—Sleep and Rest.

R. A. Glenn.

p *cres.*

1. Sweet and low, sweet and low, Wind of the western sea, Low, low, breathe and blow,
2. Sleep and rest, sleep and rest, Father will come, yes, soon, Rest, rest, with mother rest,

f *p*

Wind of the west-ern sea, O-ver the roll-ing wa-ters go, Come from the drooping
Fa-ther will come, yes, soon, Father will come to his babe, then rest, Sil-ver sails all out

rit. *pp*

moon and blow, Blow him a-gain to me, While my pret-ty one sleeps. . . . . .
of the west, Un-der the sil-ver moon, Sleep, my pret-ty one, sleep. my pretty one, sleep.

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DO. RE. MI FA SO LA SI

Ex. 32.—It Never Pays.

R. A. Glenn.

1. It nev - er pays to fret and growl, When fortune seems our foe, The bet - ter bred will

2. It nev - er pays to fos - ter pride, And squander wealth in show, For friends thus won are

3. It nev - er pays! a blunt re-frain, Well worthy of a song, For age and youth must

push a-head, And strike the brav - er blow; For luck is work And those who shirk Should

sure to run In times of want and woe. The no - ble worth Of all the earth Are

learn this truth, That noth - ing pays that's wrong. The good and pure A-lone are sure To

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not la- ment their doom, But yield the play And clear the way, That bet - ter men have room.

gems of heart and brain, And conscience clear, A household dear, And hands without a stain.

bring prolonged suc - cess, While what is right In heaven's sight, Is al- ways sure to bless.

Ex. 33.

do do re mi re do mi mi fa so fa mi do re mi re mi fa mi fa so la so fa mi re do

do do so do re mi do do re mi re do mi re do si do re do re mi fa mi re do so do

Ex. 34.

do mi so mi re fa la so mi fa so la so fa mi so do si la so la si do

do do mi do so do so la fa so si do do re mi fa mi re do mi so so fa mi fa so do

Ev. 35.—Through Life Together.

R. A. Glenn.

DUET. *Andante.*

1. Soft-ly falls the summer moonlight On the tranquil ocean tide, While our boat, with youth and maiden,
2. Hushed by nature's solemn silence, Whisper each in accents low: Let us float thro' life togeth-er,
3. And the answers, breathing music Like a low breeze thro' the pines: Yes, dear, if you'll only let me

O'er the wa-ters lightly ride.
Though the tide may ebb and flow.

CHORUS.

Hold, as now, the rudder lines. Let us float, let us float, Let us lightly float to-

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rit. *Repeat pp.*

geth - er, Let us float, ... Let us float thro' life to-geth - er.
Let us float, let us float, let us float, let us float,

Ex. 36.—Bass Sing.

Bass sing high, then sing low, We will all to - geth - er go, Bass sing low, then sing high,

Ex. 37.—All Together.

You will learn it by and by, if you will try.

Now we come with laughter and song,

you will, you will try.

While the moments pass a - long, Sing we now our song so free, While our hearts are filled with glee.

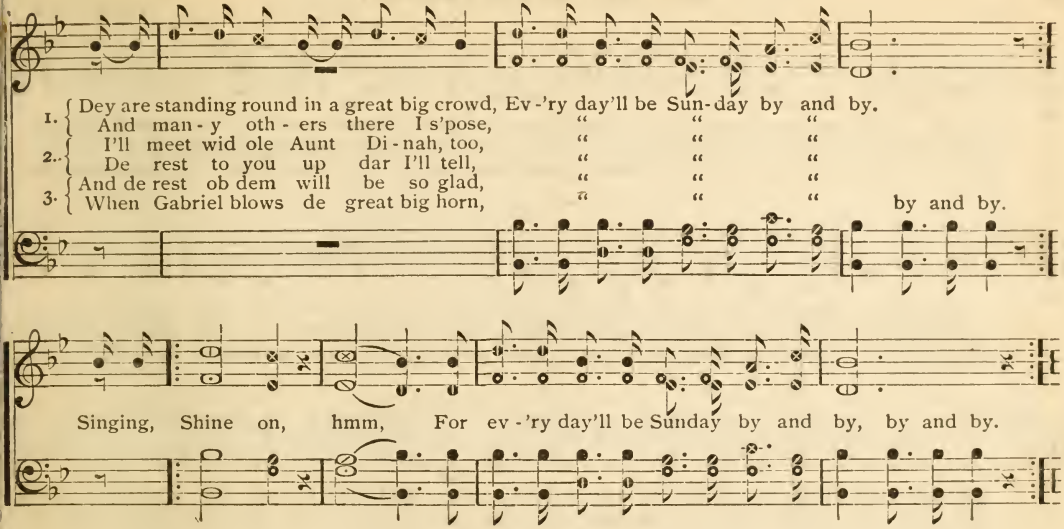
Don't You Hear de Angels?

Arr. by R. A. Glenn.

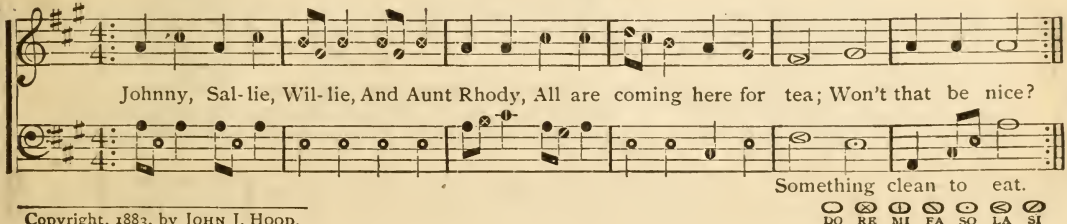
1. Don't you hear de an - gels call - - ing, Calling us to come to them?
1. Don't you hear dem calling, Calling us to them?
2. Don't you want to go up yon - - der, There to live for-ev - er - more?
2. Don't you want to go dar, There to live for-ev-er?
3. Won't you meet me dar my brud - - ders, Meet me in de prom-is' land?
3. Yes, we'll try to meet you In de promis' land!

Yes, oh, yes, we hear them. I is gwine up dar in de mornin', O children, in de mornin', I is
Yes, we want to go dar.
Yes, oh, yes, we'll meet you.

gwine up dar in de mornin', { For I hear dem children singing loud, Ev'ry day'll be Sunday by and by.
Dar was Isaac, Peter, John, and Mose, " " "
2. { 'Tis dar I hope to meet wid you, " " "
I soon must say to all farewell, " " "
3. { Dis poor ole nig will soon be dead, " " "
I is gwine to put de white robe on, " " "



The Tea Party.



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The Star-Spangled Banner.

F. S. K. — Francis S. Key.

1. Oh, say, can you see, by the dawn's ear- ly light, What so proud- ly we hailed at the
2. On the shore dim - ly seen thro' the mists of the deep, Where the foe's haughty host in dread
3. Oh, thus be it ev - er when freemen shall stand Be- tween their loved homes and the

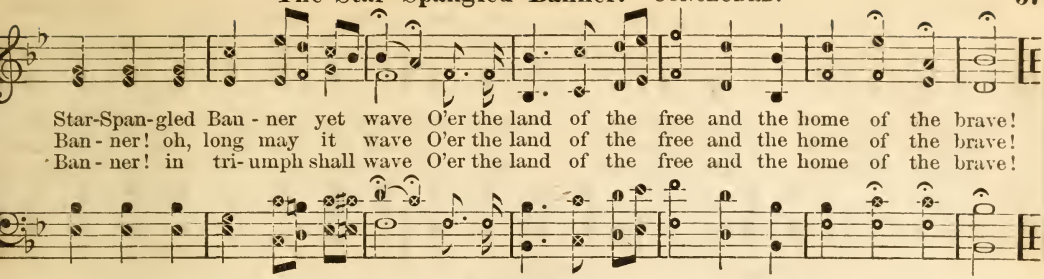
twilight's last gleaming; Whose broad stripes and bright stars thro' the peril - ous fight, O'er the
si- lence re - pos - es, What is that which the breeze, o'er the tow - er - ing steep As it
war's des - o - la - tion; Blest with vict'ry and peace, may the heav'n-rescued land Praise the

ram- parts we watched were so gal - lant - ly streaming; And the rock- ets' red glare, the bombs
fit - ful - ly blows, half conceals, half dis - clos - es? Now it catch - es the gleam of the
Power that has made and preserved us a na - tion: Then con- quer we must, when our

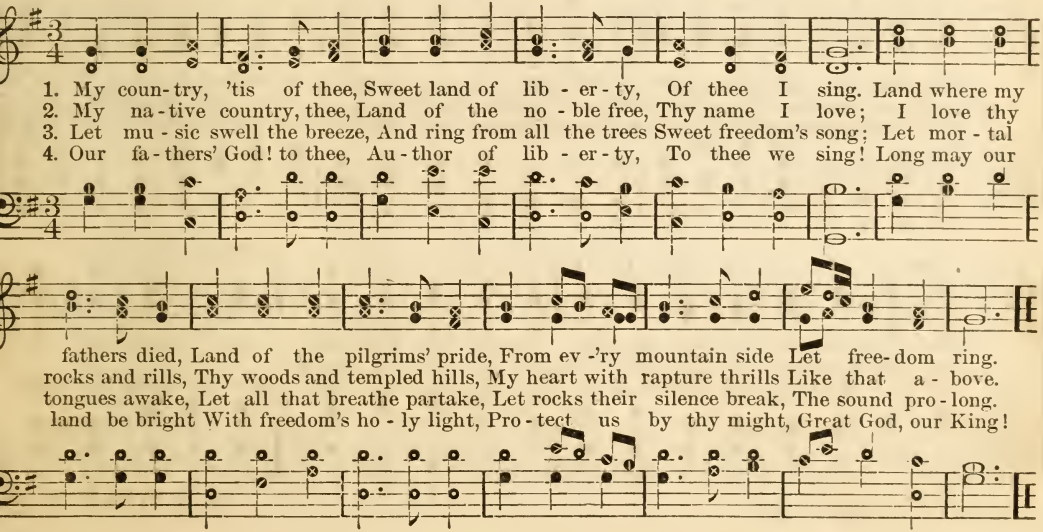
CHORUS.

bursting in air, Gave proof thro' the night that our flag was still there. Oh, say, does that
morning's first beam, In full glo - ry re - flect - ed, now shines on the stream. 'Tis the Star-spangled
cause it is just; And this be our mot - to, "In God is our trust;" And the Star-spangled

The Star-Spangled Banner.—Concluded.



America.



Fire Bells.

Arr. by R. A. G. R. A. GLENN.

[A good effect can be produced in the chorus by having something to imitate fire bells.]

1. Hear the bells! hear the bells! Hear the clang-ing bells of warn-ing, 'Tis the
2. Hear the bells! hear the bells! See, a-mid the blaz-ing fire, Vic-tims
3. Hear the bells! hear the bells! Men of cour-age, men of val-or, Can you

Fire bells, fire bells,

fire, again it's raging Like a strong and mighty foe, Darting flames; oh, see them bursting! Rouse, oh,
struggling, struggling, crying; Who will lend a helping hand? Who to rescue now will venture? Snatch them
stand unheeding, looking? Hear their wailing, shrieks, and cries; Will you turn away and leave them 'Mid the

CHORUS. *Excitedly.*

rouse you now to ac-tion, Peo-ple running to and fro. On, on, on, on,
from the dreadful dan-ger; Who will prove the brav-est man?
fire's rag-ing tem-pest, Thus to per-ish, thus to die. Ring the bells, fire bells,

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Ring the bells, fire bells, Throw the wa - ter, throw the wa - ter high - - - -
Fire, fire, fire, fire, high - er, Throw the wa - ter

- - er, We one and all o - bey the call For drown-ing out the fire.
high - er,

Round.—Scotland's Burning.

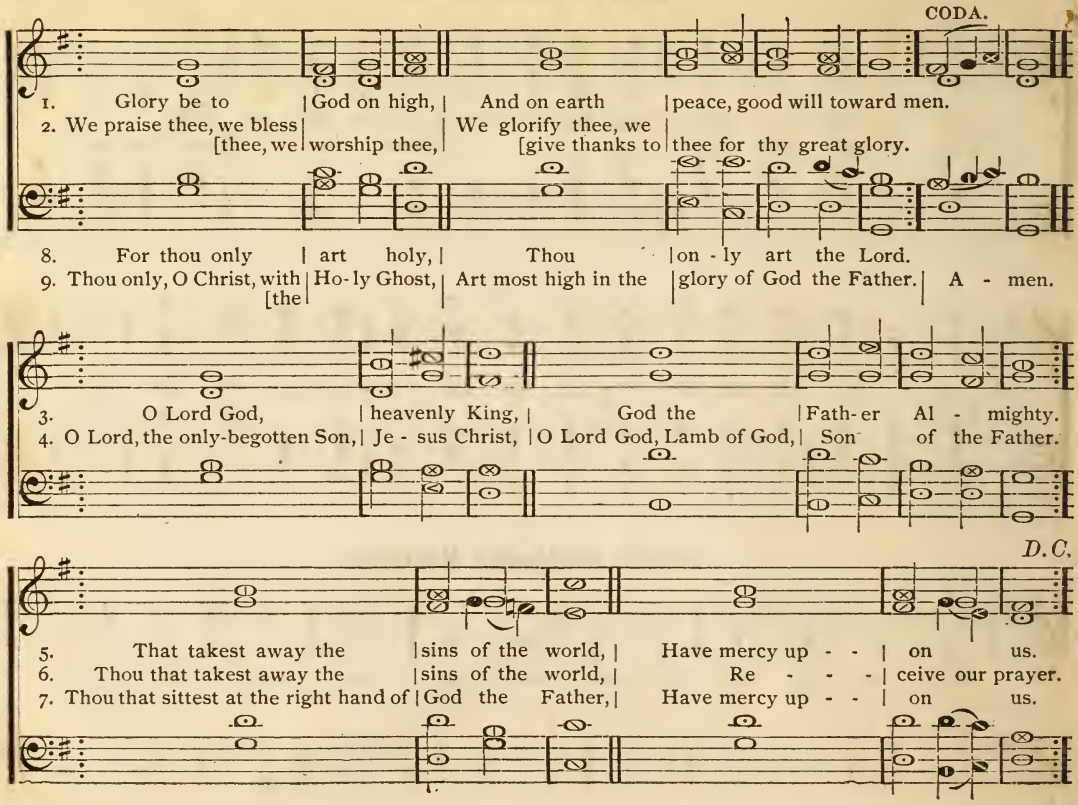
1 2 3 4

Scot - land's burn - ing, Scot - land's burn - ing, Look out, look out,

Fire! fire! fire! fire! Pour on wa - ter, pour on wa - ter.

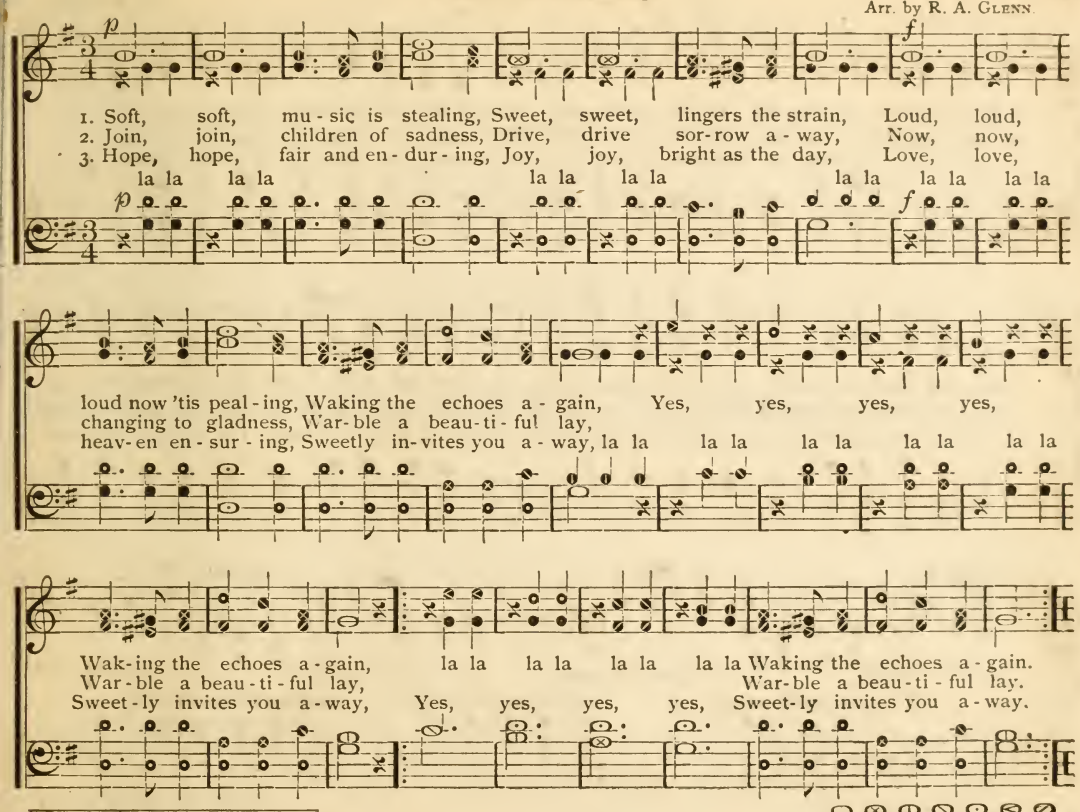
D. C.

Gloria in Excelsis.



Music is Stealing.

Arr. by R. A. Glenn.



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The Farmers' Glee.

R. A. Glenn.

Cheerful.

1. Sweetly birds are singing, In the shady dell, Herald-ing the au-tumn That we love so well,
2. Oh, the golden au-tumn That we love so well! Raise the joyful song, its Praise in mu-sic tell;
3. See the merry farm-er With his loaded wain, Homeward now returning With the golden grain;

Soon will come the winter, Autumn cannot stay, But around the fire-side We will still be gay.
See, the fields are teeming With the bus-y throng: Hear the merry shout, oh, List the hap-py song.
Hear the ringing mu-sic, As they joy-ful come: Oh, the hap-py cho-rus, Oh, the harvest home.

CHORUS.

Hear the strain, ... the joy-ful strain, Ring-ing loud . . . . . o'er hill and
Hear the joyful strain, Hear the joyful strain, Ringing loud and clear,

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The Farmers' Glee.—Concluded.

plain, As the mer - - - - - ry reap - ers come, Waking
O - ver hill and plain, As the reapers come, The mer - ry reapers come,

rit.

mu - sic of the har - vest home, the har- vest home, the harvest home, the har - vest home.

Round.—Never Leave It.

1 2 3 4 *D. C.*

Sing it o - ver with your might, Nev - er leave it, nev - er leave it till 'tis right.

Round.—Morning Bells.

1 2 3 4 *D. C.*

Morn - ing bells I love to hear, Ring - ing mer - ri - ly, loud and clear.

We part to meet forever.

FOR MALE VOICES.

WM. G. FISCHER.

1. When forced to part from those we love, If sure to meet to-morrow, We still a pang of anguish prove, And feel a touch of sor-row; But who can paint the brin-y tears We shed when thus we sever, If forced to part for months, for years, To part, perhaps, forever
2. But if our thoughts are fixed aright, A cheering hope is giv-en, Tho' here our prospects end in night, We meet a-gain in heaven; Yes, if our souls are raised above, 'Tis sweet when thus we sever, Since, parting in a Saviour's love, We part to meet forev-er.

by permission.

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The Merry Lark.

Arr. from MENDELSSOHN.

DUET—Soprano and Alto.

What mel-o-dy, hark! 'Tis thou, merry lark, Thy carols so joy-ous outpour - ing; I join in thy song,

By thee borne along To-geth-er we mount, upward soaring, To-geth-er we mount, upward soaring.

What mel-ody, hark! 'Tis thou, merry lark, Thy carols so joyous outpour - ing, I join in thy song, By

What mel-o-dy, hark! 'Tis thou, merry lark, Thy car-ols outpour - ing, I join in thy song, By
so joy - ous,

What mel-ody, hark! 'Tis thou, merry lark, Thy carols so joyous outpour - ing, I join in thy song, By

thee borne along To - geth - er we mount, upward soar - ing, To - geth - er we mount, upward soaring.

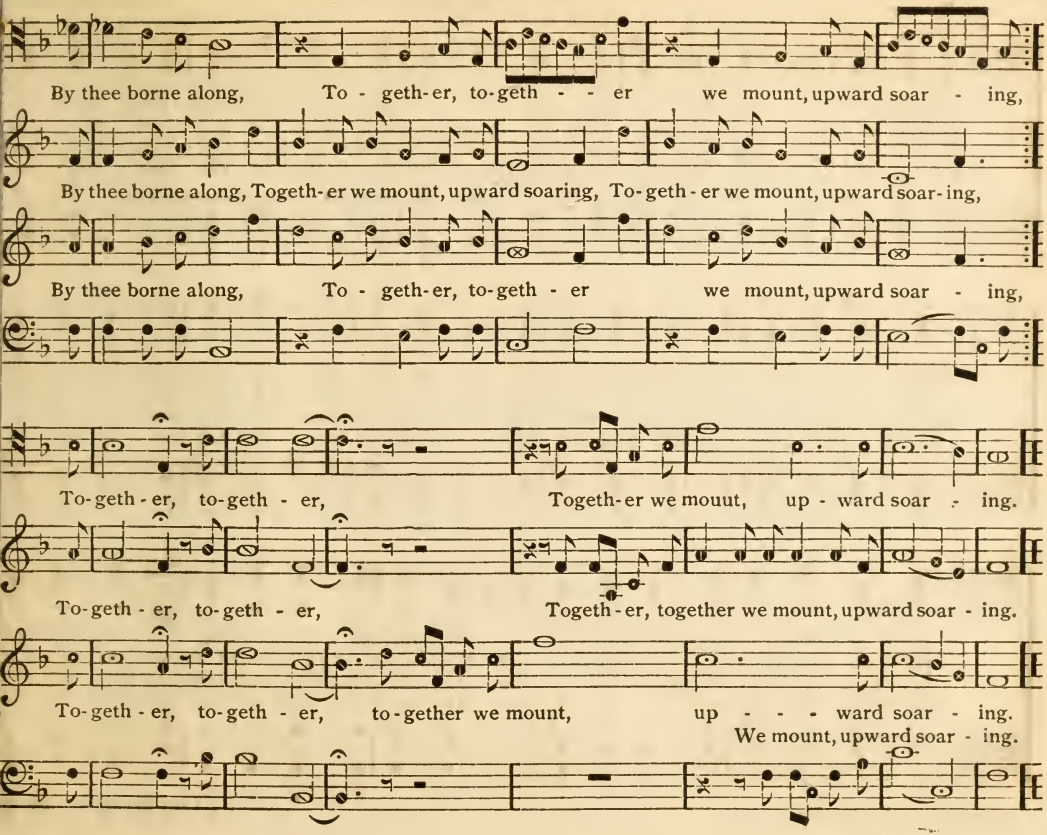
thee borne a - long To - geth - er, to - geth - er We mount, upward soar - ing.

thee borne along To - geth - er we mount, upward soar - ing, To - geth - er we mount, upward soaring.

What mel - o - dy, hark! 'Tis thou, merry lark, so joy - ous, I join in thy song,

What mel - o - dy, hark! 'Tis thou, merry lark, Thy car - ols so joyous outpour - ing, I join in thy song,

What mel - o - dy, hark! 'Tis thou, merry lark, Thy car - ols outpour - ing, I join in thy song,


By thee borne along, To - geth-er, to-geth - - er we mount, upward soar - ing,
By thee borne along, Togeth-er we mount, upward soaring, To-geth-er we mount, upward soar-ing,
By thee borne along, To - geth-er, to-geth - er we mount, upward soar - ing,
To-geth-er, to-geth - er, Togeth-er we mouut, up - ward soar - ing.
To-geth - er, to-geth - er, Togeth-er, together we mount, upward soar - ing.
To-geth - er, to-geth - er, to-gether we mount, up - - - ward soar - ing.
We mount, upward soar - ing.

Brightly Now.

[FOR MALE VOICES.]

A. S. Kieffer. Chas. Edw. Prior.

Slowly.

1. Bright-ly now the moon is beam-ing O-ver mount-ain, tower, and tree, And the
2. They have gone beyond earth's weep-ing, They have fled from sin and care, They are
3. Far a-way, and yet so near us,— An-gel bands of light and love,—They can
4. Beams the moon-light on the mount-ain, Gleams the star-light on the sea, And the

lights of heav'n are streaming Lines of gold up-on the sea; All the night is hush'd and
safe in an-gel's keep-ing, Where the skies are ev-er fair; I shall meet them at the
watch and they can hear me, As thro' earth's dark vales we rove; Oft they come on snow-y
wil-low shades the fountain, And the zeph-yr woos the lea; But my wea-ry spir-it

ho-ly Round a-bout earth's mortal shore, And my spir-it, bending low-ly, Dreams of
por-tal In that glo-rious by-and-by, Meet and greet each bright immor-tal In that
pin-ions, Breathing words that faith can hear, Tell-ing of those bright domin-ions, Free from
pon-ders On the glo-ries far a-way, And on faith's white pinions wan-ders To the

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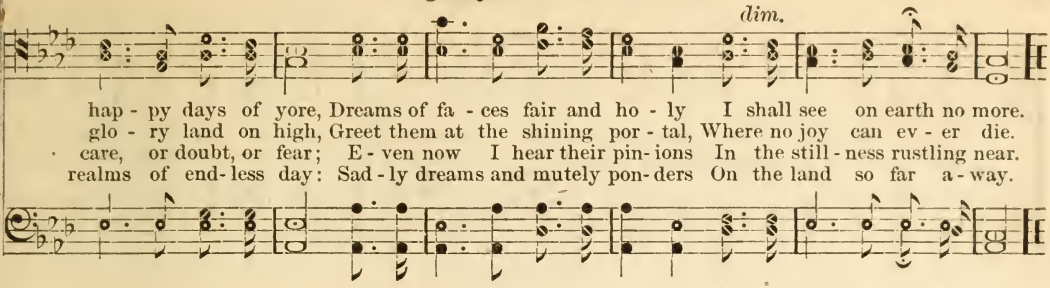
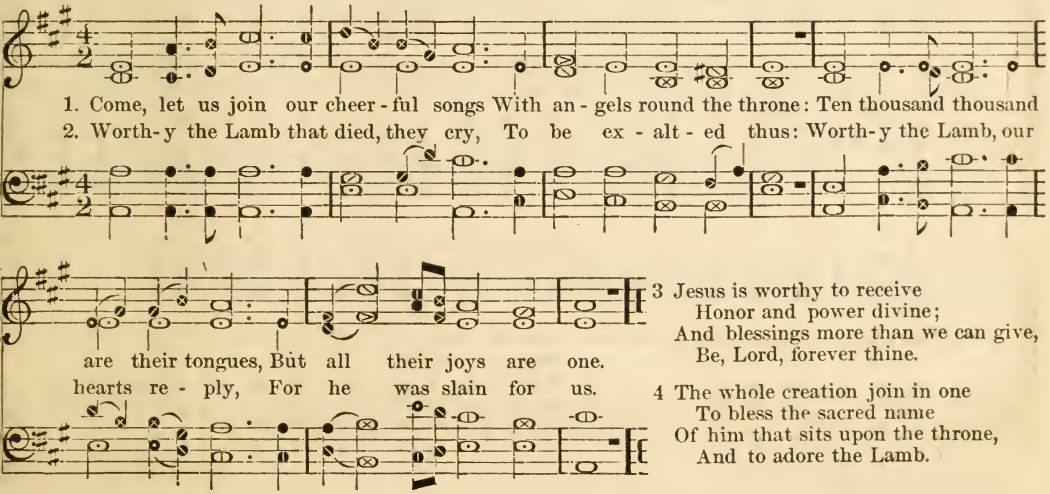


Calm. C. M.

Marshall.



3 Jesus is worthy to receive
Honor and power divine;
And blessings more than we can give,
Be, Lord, forever thine.

4 The whole creation join in one
To bless the sacred name
Of him that sits upon the throne,
And to adore the Lamb.

We Row.

Old English melody, arr. by R. A. Glenn.

Allegretto.

1. See our oars with feathered spray Sparkle in the beams of day; In our lit - tle bark, we glide
2. See our oars with feathered spray Sparkle in the beams of day; In our lit - tle bark, we glide

p *p*

Swift-ly o'er the si - lent tide; From yonder lone and rocky shore, The warrior hermit to restore, We
Swift-ly o'er the silent tide; And sweet the morning breezes blow, While thus in measured time we row, We

row, we row, we row, we row, In measured time we row. We row, we row, we row, we row, In
we row.

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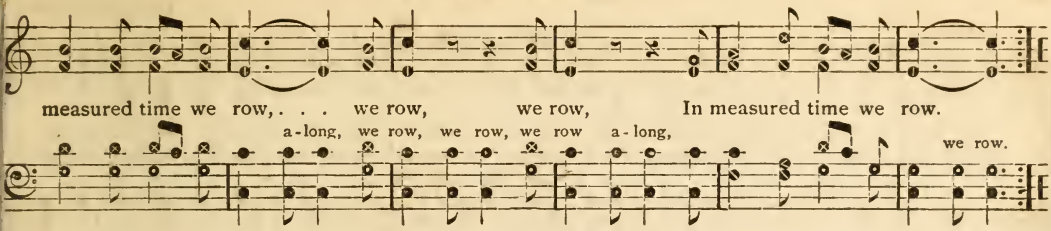
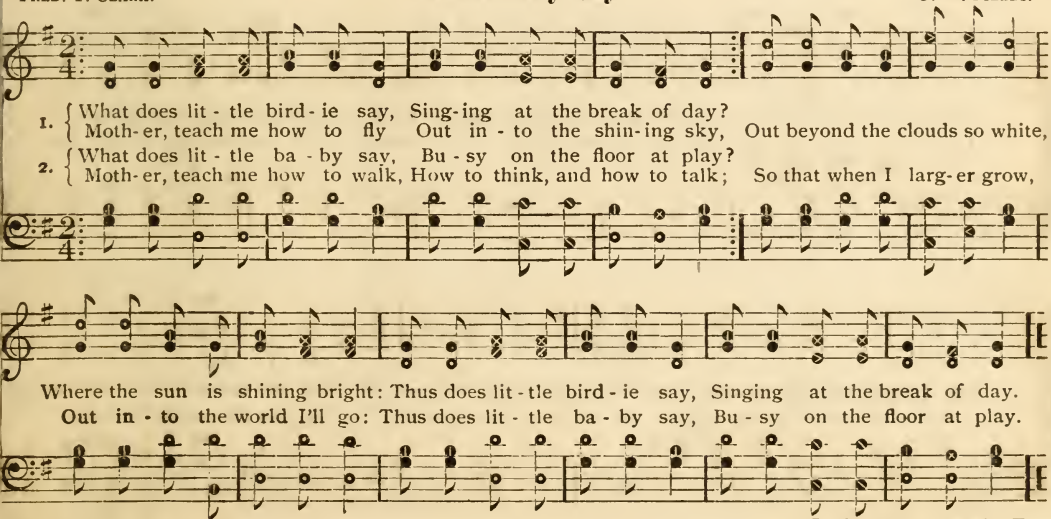


What they Say.

Fred. T. Clark. G. W. Fields.



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Song of the Fairies.

CHAS. H. GABRIEL.

Allegro.

1. As a moonbeam brightly shining, We fai - ries dance a - long; In a flow'ry bed re - clining,
2. Not a frown to mar our gladness, Not a thought that care may bring, Not a word to waken sadness,

We wake a cheer-ful song. When the stars are bright, by the fire-fly light, In merry sport we play,
Comes near our charmed ring; But the merry beat of our twinkling feet Around its cir - cles play;

Where the nightingales are sing- ing, Where the flow'ry bells are ring - ing, We dance till the dawn of the
By the brooklet bounding light- ly, By the dewdrops gleaming brightly, We dance till the dawn of the

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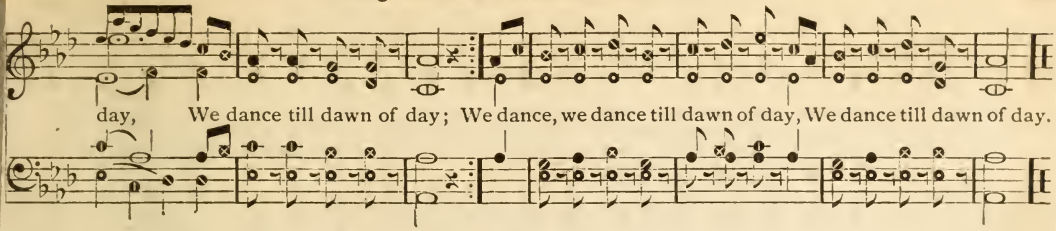
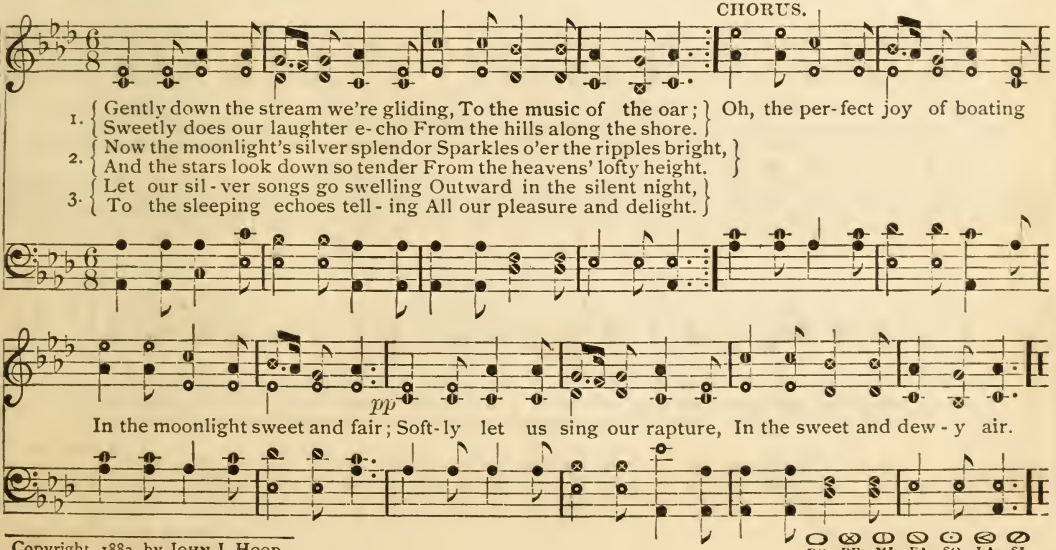
From "The Song Victor," by per.



Fred. T. Clark.

Boating Song.

Gilbert Holmes.



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Through the Snow.

Grazioso.

J. F. Kinsey.

1. For what should I watch when the snow lies white On the top of the dis - tant hill? For
2. I know she will come, for the snow is hard When it lies at the poor man's door, And
3. And then, when she comes thro' the crisp, white snow, Will she meet me with glad sur - prise? Ah!

what should I listen when all is hush'd, And when even the brook is still? I wait, for I know that my
therefore my love with her gentle heart Thinks the rich should befriend the poor; So not vainly shall I her
then shall I read what my heart would know In the gleam of her sweet blue eyes? I know she will give me at

love will come, On some errand of mer - cy bent, And my la - dy's face will be glad and bright With the
com - ing wait, And perchance it may e - ven be My la - dy shall learn from to-day to own That her
least a smile, And my heart in its light shall glow, For love in its warmth can defy the cold, When my

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CHORUS.

charm of a sweet con-tent. So I wait for the crackle of froz-en snow, For a step that setteth my pi-ty should reach to me.
la-dy comes thro' the snow.

heart a-glow, For a voice whose music too well I know, As my la-dy comes thro' the snow.

Welcome, Sweet Song.

R. A. G.

Welcome, sweet song, Welcome, sweet song, Now once a-gain Thy notes we prolong.
Welcome, sweet song, Welcome, sweet song, Now once a-gain Thy notes we prolong.

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Chide not my Waking.

FANNY J. CROSBY. ADAM GRIBEL.

1. Chide not my wak - ing, I must be go - ing, Night stars are pal - ing, yon- der the day;
2. Calm was my slum - ber, hap - py my dreaming, Oh, what a vis - ion burst on my sight:
3. Chide not my wak - ing, I must be go - ing; Why should I lin - ger, why should I stay?

Soft though its blushes, soon they will van - ish: Time bids me on - ward, I must a - way.
I was a spir - it, sin- less, im- mor - tal, Walking with Je - sus, walking in white;
Earth joys are fleet - ing, they will deceive me; Do not be-guile me, I must a - way.

Tempt not, ye wild buds blooming a-round me, Urge not my foot-steps backward to roam:
Finished my jour - ney, end - ed my la - bor, Pilgrim and strang- er nev - er to roam,
Onward re - joic - ing, onward unshrink- ing, Pilgrim and strang- er glad - ly I roam;

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Chide not my Waking.—Concluded.

Voic - es from E - den call in the dis - tance, Pilgrim and strang - er, here is thy home:
There, by the riv - er crys - tal and sparkling, Sweetly the an - gels welcomed me home:
Faith, in her beau - ty smil - ing a - bove me, Points to a man - sion waiting at home:

Voic - es from E - den call in the dis - tance, Pilgrim and strang - er, here is thy home.
There, by the riv - er crys - tal and sparkling, Sweetly the an - gels welcomed me home.
Faith, in her beau - ty smil - ing a - bove me, Points to a man - sion waiting at home.

Father, Holy Father.

M. A. S.

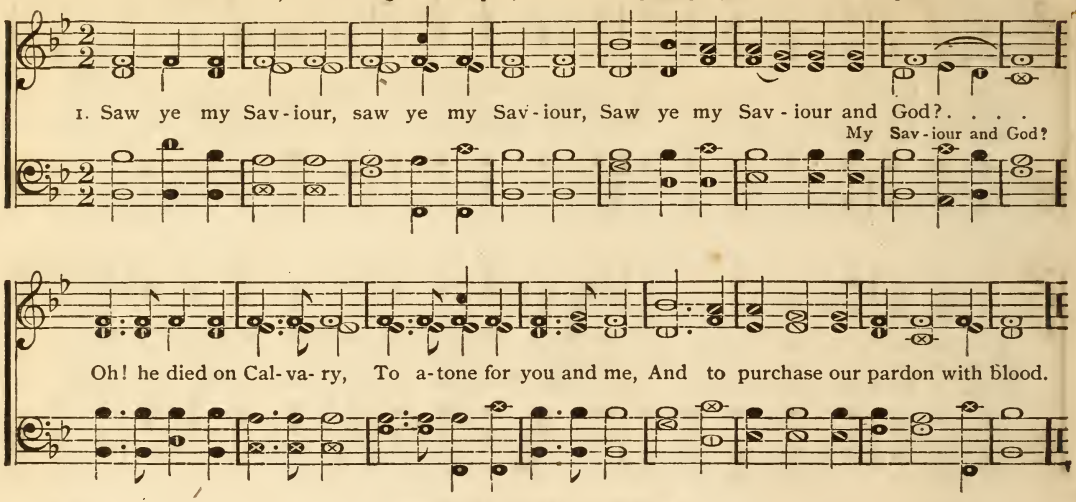
In unison.

1. Hear us, ho - ly Father, As to thee we pray, Asking thee to keep us Safe from harm to-day.
2. As our Saviour Je - sus, When a little child, Gentle was, and ho - ly, Pure, and meek, and mild;
3. He shall be our co - py; We will try to be Patient and o - be - dient, Loving, kind as he.
4. Father, God our Father, Guide us ev'ry hour; Keep us safe, and shield us From temptation's pow'r. Amen.

Saw ye my Saviour?

Wm. G. Fischer.

For Male Voices, 1st tenor sings the tenor part, 2d tenor the soprano part, and 1st bass the alto part.



2 He was extended, he was extended,
Painfully nailed to the cross; (*to the cross;*)
Here he bowed his head and died;
Thus my Lord was crucified
To atone for a world that was lost.

3 Hail, mighty Saviour! hail, mighty Saviour!
Prince, and the Author (*the Author*) of peace!
Oh! he bursts the bars of death!
And, triumphant from the earth,
He ascended to the mansions of bliss.

4 There interceding, there interceding,
Pleading that sinners (*that sinners*) may live;
Crying, "Father, I have died;
Oh, behold my hands and side!
Oh, forgive them! I pray thee, forgive!"

5 "I will forgive them, I will forgive them
When they repent and believe; (*and believe;*)
Let them now return to thee,
And be reconciled to me,
And salvation they all shall receive."

From "The Quiver," by per.

DO RE MI FA SO LA SI

Pictures in the Grate.

CHAS. H. GABRIEL. MEDLEY. Arranged by R. A. GLENN.

ALTO. *Andante.*

1. When the evening shadows gather, And the busy day is done, Mem'ries come on golden pinions, Bringing
2. There's the lit - tle ba - by sister, Now a woman almost gray; In the corner lie the playthings, Dolls and

QUARTET. *Allegretto.*

vis - ions one by one; Vis - ions full of love and beauty, Thoughts of happy childhood's hours,
mar - bles put a - way; In the chamber soft - ly sleep - ing, Just the same as when a boy,

SOPRANO. *Plaintively*

Thoughts of manhood, joy or sorrow, With their blessed soothing power. We can see the home of childhood,
I can see it all be - fore me, And it fills my heart with joy. In my own old chamber kneeling,

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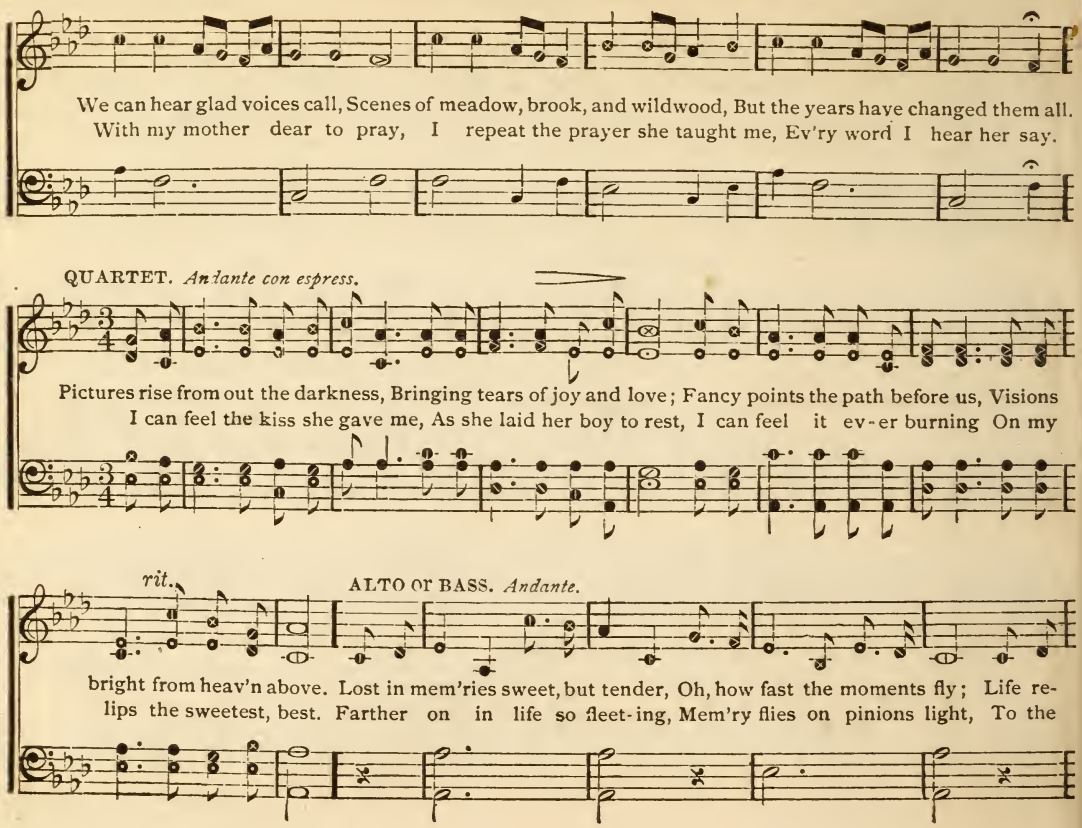
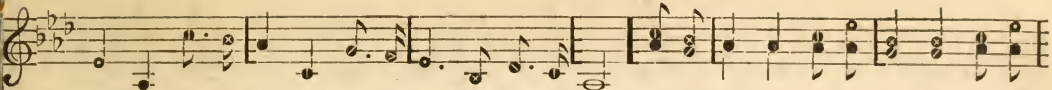
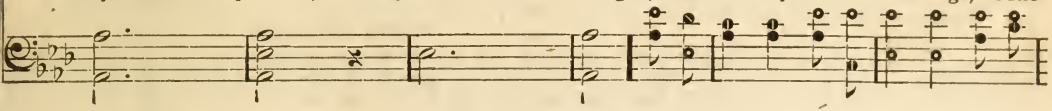

We can hear glad voices call, Scenes of meadow, brook, and wildwood, But the years have changed them all.
With my mother dear to pray, I repeat the prayer she taught me, Ev'ry word I hear her say.
QUARTET. Andante con espress.
Pictures rise from out the darkness, Bringing tears of joy and love; Fancy points the path before us, Visions
I can feel the kiss she gave me, As she laid her boy to rest, I can feel it ev-er burning On my
rit.
ALTO OR BASS. Andante.
bright from heav'n above. Lost in mem'ries sweet, but tender, Oh, how fast the moments fly; Life re-
lips the sweetest, best. Farther on in life so fleet-ing, Mem'ry flies on pinions light, To the

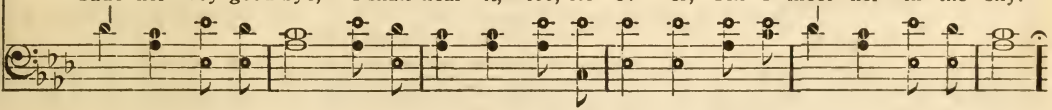
QUARTET.



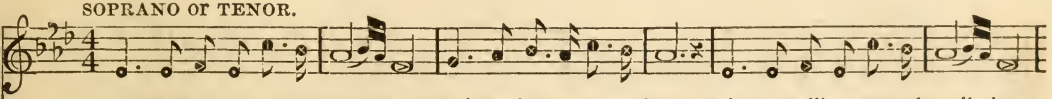
viewed in one brief moment, Cheers the heart, but dims the eye. We can see where we so oft-en, Might have
day that I depart-ed, From my childhood home so bright; I can hear my mother's blessings, As she



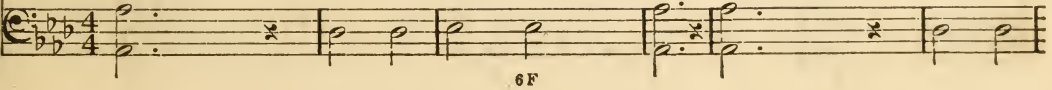
cheered a darkened way, Might have helped a wea-ry broth-er In the burn-ing heat of day.
bade her boy good-bye, I shall hear it, too, for-ev-er, Till I meet her in the sky.



SOPRANO OR TENOR.



In the grate the pictures greet us, And we fancy we can hear Voic-es calling, sweetly call-ing
For that mother now is sleeping 'Neath the daisies' purple bloom, And her dying words they told me



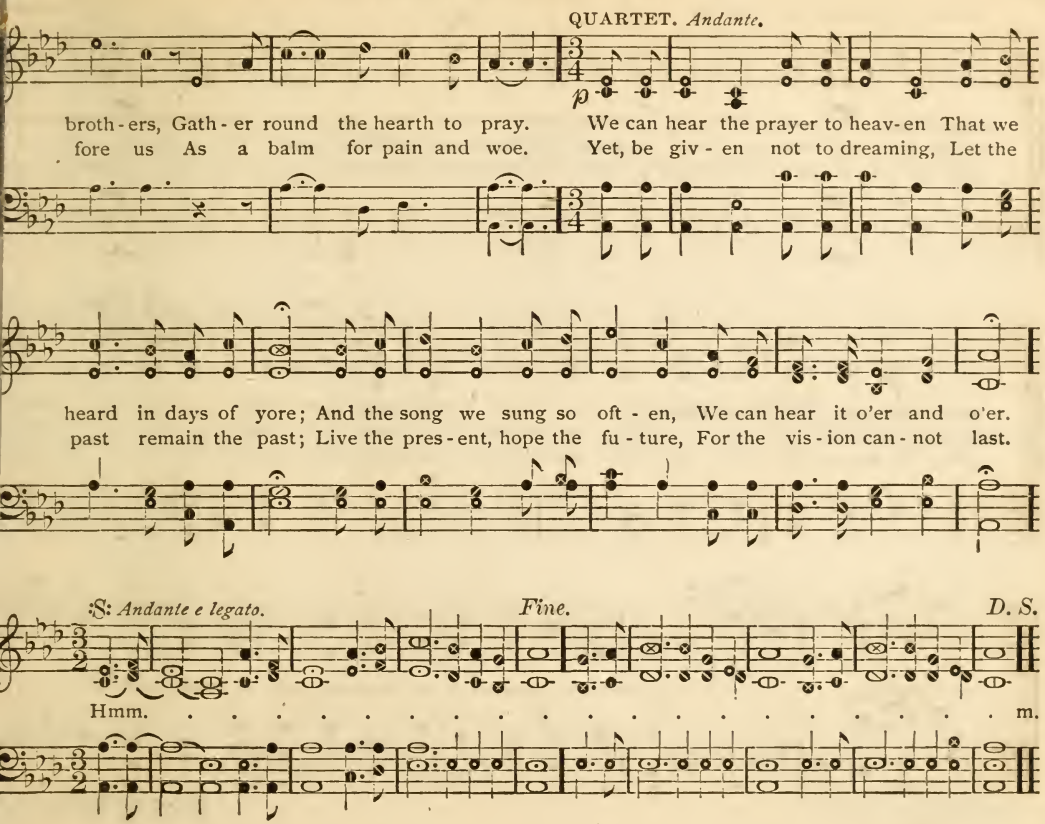
QUARTET.

In famil - iar accents near. We can see the faces beam - ing That have long been pale and
beaming, faces beaming
Was "dear children, still there's room. Room among the shining an- gels, There I'll meet her by and
angels, shining angels,

cold, Clasp the hands forev - er fold - ed In the gloomy, si- lent mould.
pale and cold, folded, ev- er fold - ed,
by, Meet to know no pangs of part - ing, Meet for - ev - er in the sky.
by and by, parting, pangs of parting,

SOPRANO.

Memory paints a scene of beauty In the old home far a - way: Fath- er, moth - er, sis- ters,
Gold- en vis - ions come to cheer us, Sent from heav'n to earth below; Sent to cheer the way be-


QUARTET. Andante.
broth-ers, Gath-er round the hearth to pray. We can hear the prayer to heav-en That we
fore us As a balm for pain and woe. Yet, be giv-en not to dreaming, Let the
heard in days of yore; And the song we sung so oft-en, We can hear it o'er and o'er.
past remain the past; Live the pres-ent, hope the fu-ture, For the vis-ion can-not last.
:S: Andante e legato.
Fine.
D. S.
Hmm. . . . . m.

The Merry Mountaineer.

Allegro vivace maestoso.

H. S. Perkins.

1. Oh, we are mer - ry mount - aineers, And have no vex - ing cares, We dwell be - neath the dark blue sky, 'Mid scenes that nev - er die, And laugh and joke, And dance and sing,
2. Up - ris - ing with the ear - ly morn, The huntsman winds his horn; The shepherds, and the milk - maids fair, Till night at work re - pair, Then laugh and joke, And
3. Oh, who would leave the mountain's brow, The scenes so bright and fair? What life in towns, how ev - er great, Can with our own com - pare? We laugh and joke, And

And make with mirth the wel - kin ring, And make the wel - kin ring;

ff

ff

By permission.

DO RE MI FA SO LA SI

a tempo. *pp* *ff* *pp* *f*

And laugh and joke, and laugh and joke, And dance and sing, and dance and sing, And make with mirth the

ff

wel - kin ring, For none more blithe than we; We're happy, gay, and free, We're happy, gay, and free.

Over the waters away.

Grazioso.

R. A. Glenn.

1. Light as a fai - ry, gal - lant and gai - ly, Part - ing the waves that so mer - ri - ly play;
2. Gal - lant and gai - ly, pret - ty sea - fai - ry, Bow to the summer breeze,—hasten a - way;

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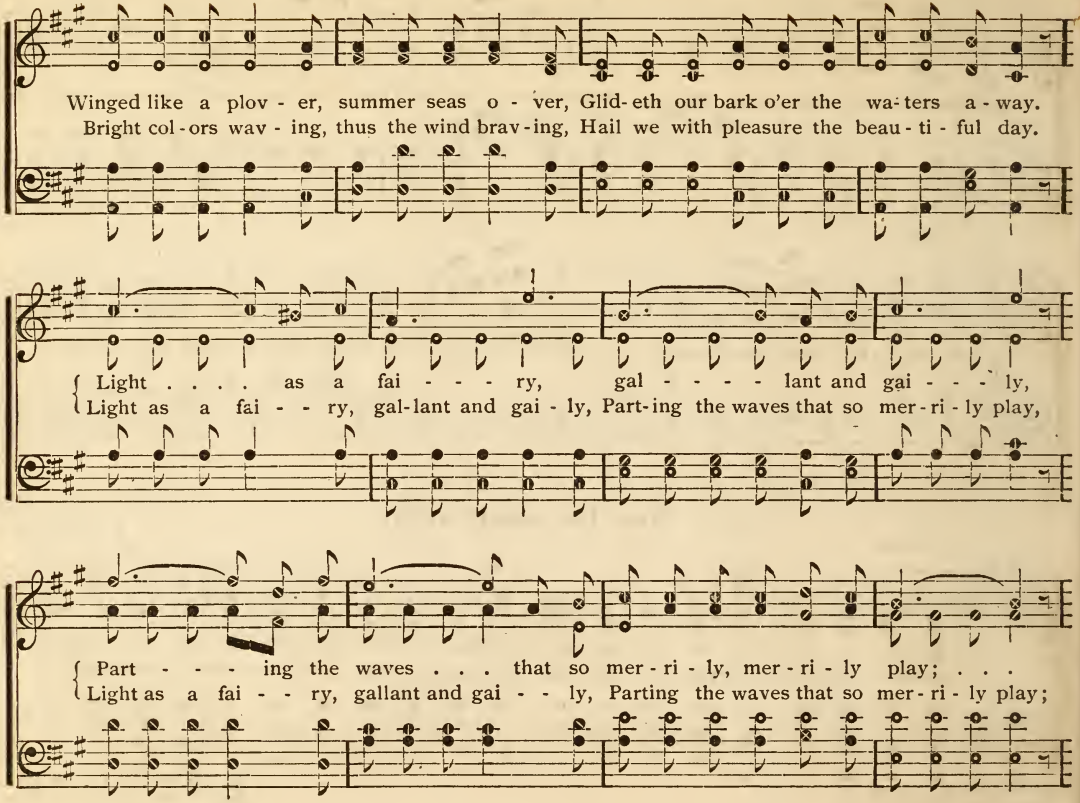
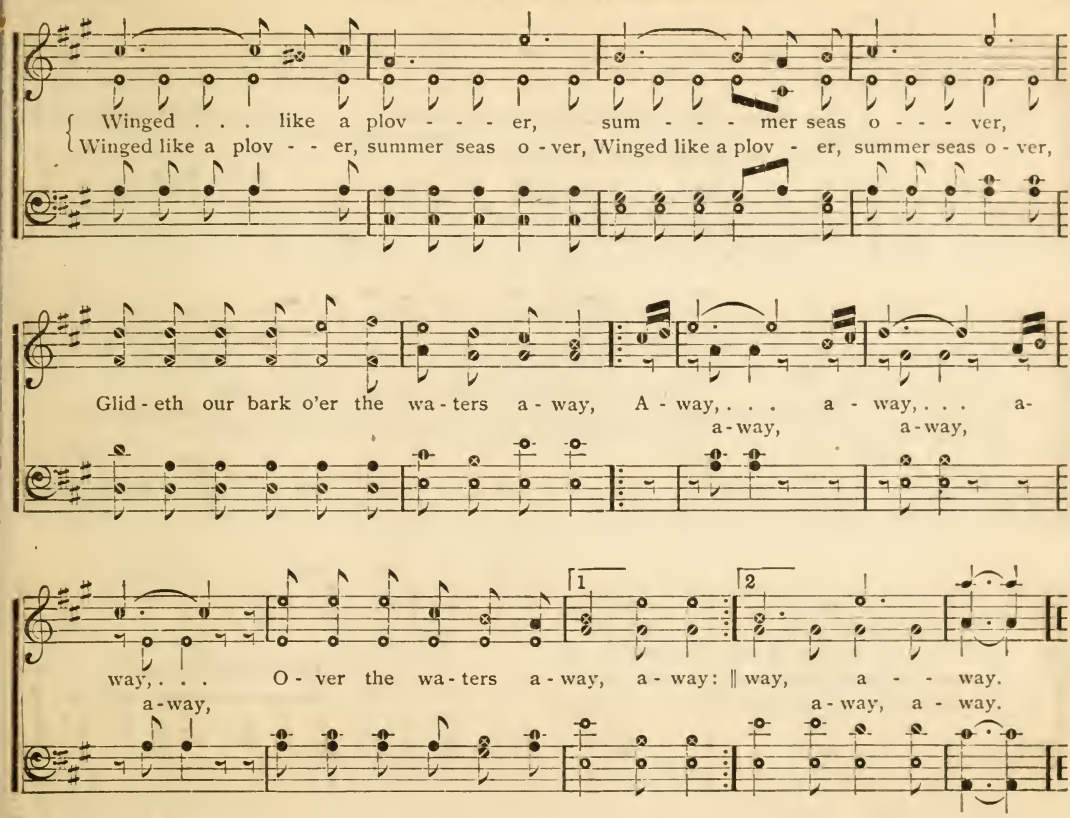
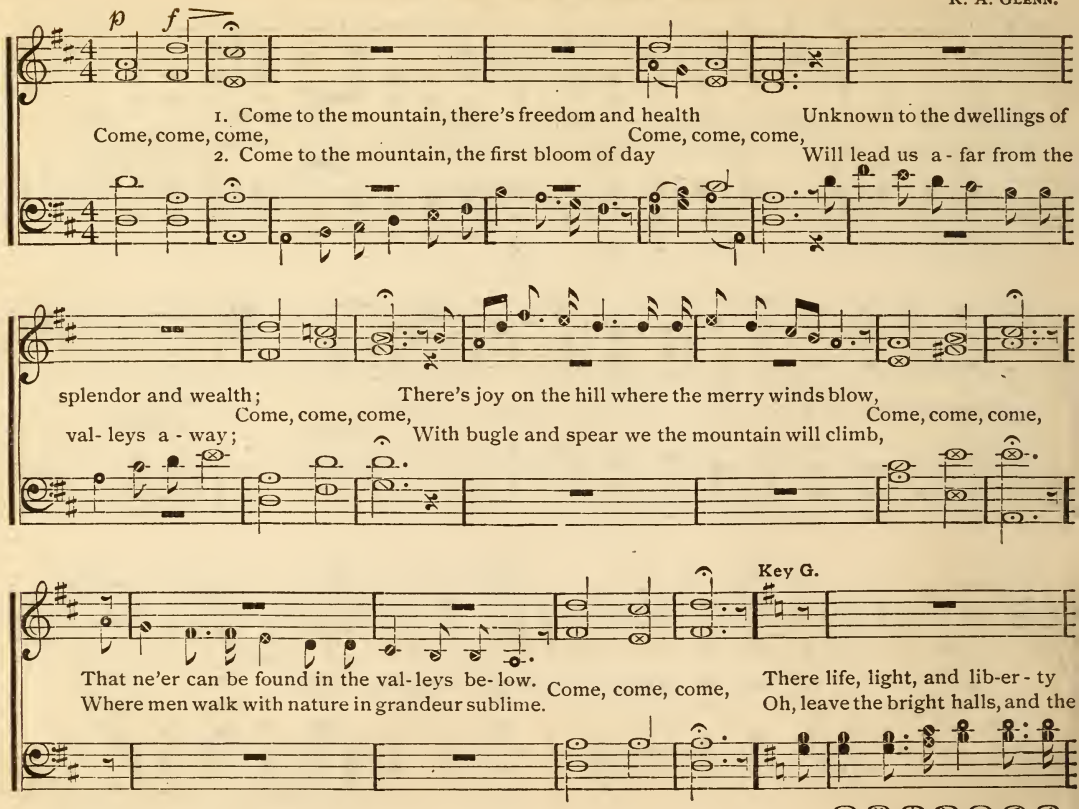

Winged like a plov - er, summer seas o - ver, Glid-eth our bark o'er the wa-ters a - way.
Bright col-ors wav - ing, thus the wind brav-ing, Hail we with pleasure the beau - ti - ful day.
Light . . . . as a fai - - - - ry, gal - - - - - lant and gai - - - ly,
Light as a fai - - ry, gal-lant and gai - ly, Part-ing the waves that so mer-ri - ly play,
Part - - - ing the waves . . . that so mer - ri - ly, mer - ri - ly play; . . .
Light as a fai - - ry, gallant and gai - - ly, Parting the waves that so mer - ri - ly play;


Winged . . . like a plov - - - er, sum - - - mer seas o - - - ver,
Winged like a plov - - er, summer seas o - ver, Winged like a plov - er, summer seas o - ver,
Glid - eth our bark o'er the wa - ters a - way, A - way, . . . a - way, . . . a-
a - way, a - way,
way, . . . O - ver the wa - ters a - way, a - way: ‖ way, a - - way.
a - way, a - way, a - way.
1
2

Come to the Mountain.

R. A. Glenn.



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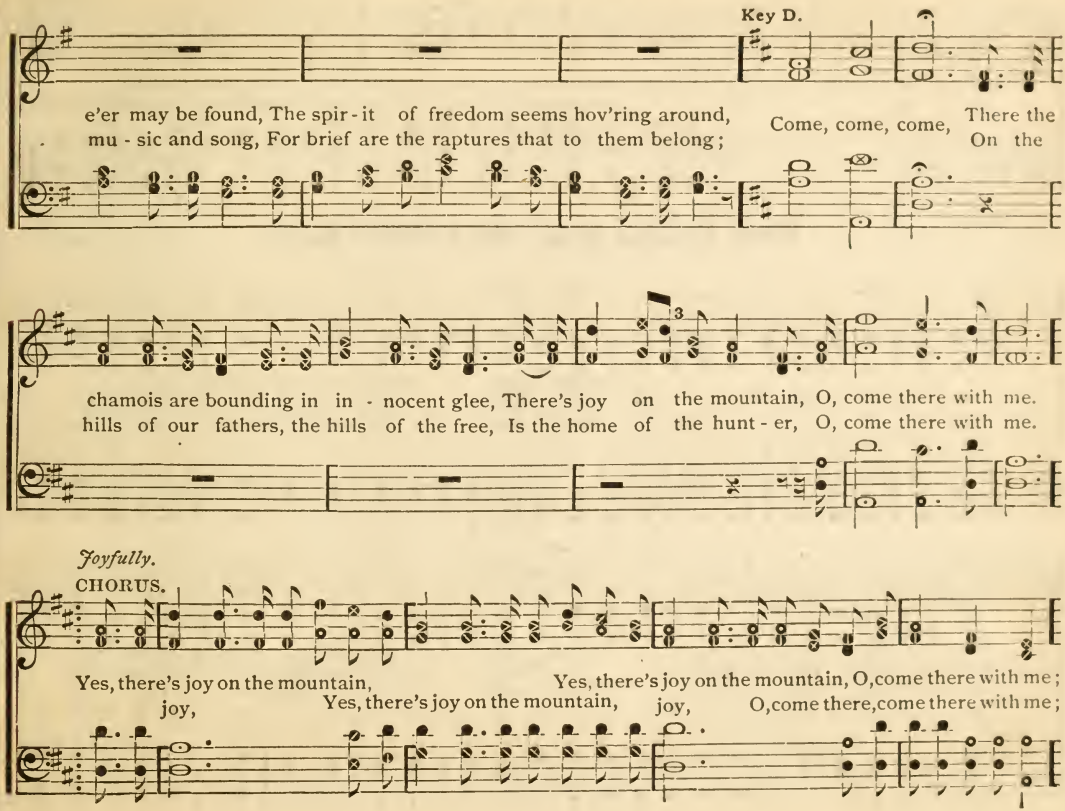

Key D.
e'er may be found, The spir - it of freedom seems hov'ring around, Come, come, come, There the
mu - sic and song, For brief are the raptures that to them belong; On the
chamois are bounding in in - nocent glee, There's joy on the mountain, O, come there with me.
hills of our fathers, the hills of the free, Is the home of the hunt - er, O, come there with me.
Joyfully.
CHORUS.
Yes, there's joy on the mountain, Yes, there's joy on the mountain, O, come there with me;
joy, Yes, there's joy on the mountain, joy, O, come there, come there with me;

Come to the Mountain.—Concluded.

Repeat pp.

Yes, there's joy on the mountain, Yes, there's joy on the mountain, O, come there, come there with me.
joy, Yes, there's joy on the mountain, O, come there, come there with me.

When Evening brings the Twilight Hour.

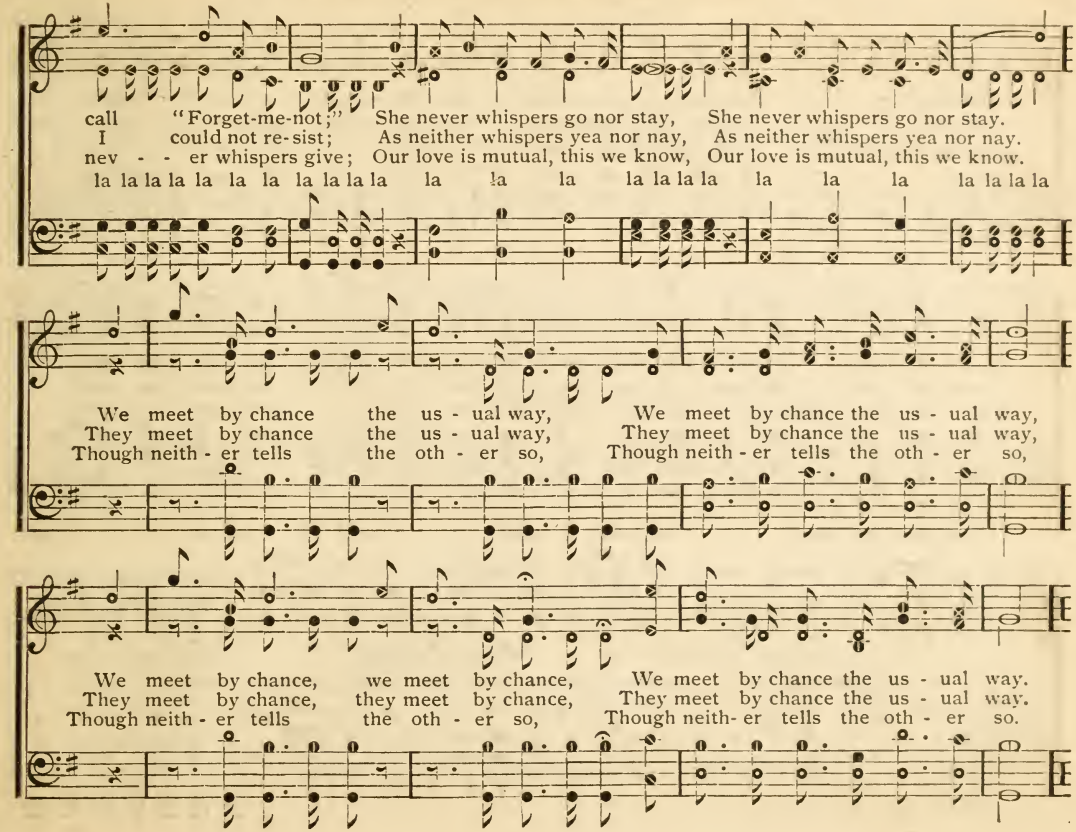
Kucken.

mf

pp

1. When eve - - ning brings the twilight hour I
2. Once, how I can-not well di - vine, Un-
3. The ros - - - es when the zephyrs woo, Im-

La la la la


call "Forget-me-not;" She never whispers go nor stay, She never whispers go nor stay.
I could not re-sist; As neither whispers yea nor nay, As neither whispers yea nor nay.
nev - - er whispers give; Our love is mutual, this we know, Our love is mutual, this we know.
la la la

Greeting Song.

R. A. Glenn.

Joyfully.

1. We come a - gain with songs to greet you, To feel the warmth of ev - 'ry heart; In
2. We meet a - gain in joy and glad - ness, To wipe the tear from ev - 'ry eye; Come,
3. Oh, hearts like these we long shall cher - ish, While singing o'er our na - tive strain; Not

hap - pi - ness we smile to meet you, Yet sigh to think so soon we part.
ban - ish from the heart all sad - ness, Nor let a sor - row cause a sigh.
one re - mem - brance e'er shall per - ish, Till we with joy shall meet a - gain.

We come, we come, ... we come, we come . . . . with mu - sic sweet, ... Each

We come, we come, we come, we come, With music sweet,
We come, we come, we come, we come, we come, we come with music sweet, with music sweet, Each

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heart so gay, ... with mer - ry song, ... We come, we

Each heart so gay, with mer - ry song,

heart so gay, each heart so gay, With mer - ry song, with mer - ry song, We come, we

come . . . . . to drive dull care, ... dull care a - way. . . . . .

We come, we come, to drive dull care a - way, to drive dull care a - way.

come, we come, we come to drive dull care . . . . . a - way, to drive dull care a - way.

Charles Wesley.

Devotion. C. M.

Wm. J. Kirkpatrick. By per.

1. O for a heart to praise my God, A heart from sin set free! A heart that always feels thy blood So freely spilt for me. [alone.
2. A heart resign'd, submissive, meek, My great Redeemer's throne; Where only Christ is heard to speak, Where Jesus reigns

My Old Cottage Home.

R. A. G. R. A. GLENN.

1. I am thinking to-night of my old cottage home That stands on the brow of the hill,
2. Man - y years have gone by since in prayer there I knelt, With dear ones around the old hearth;
3. One by one they have gone from the old cottage home, On earth I shall see them no more;

Where, in life's ear - ly morn- ing, I once loved to roam, But now all is qui - et and still.
But my mother's sweet prayers in my heart still are felt; I'll trea - sure them up while on earth.
But with them I shall meet 'round the beau- ti - ful throne, Where parting will come nev- er- more.

Fine.

D. S.—Where, in life's ear - ly morn- ing, I once loved to roam, But now all is qui - et and still.

CHORUS.

Oh, my old cottage home, That stands on the brow of the hill,
Oh, my old cottage home, of the hill,

D. S.

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Nature's Lullaby.

JENNIE GARNETT. ADAM GEIBEL.

1. Evening shades around us gather, Fades the light in yonder sky, Soft and low the voice of nature Sings a-
2. See the lil - y on her bosom Gently close its languid eye, Now the birds their wings are folding While she
3. Father, hear thy weary children, To thy bos- om may we fly, Ah, thy ten- der love can soothe us With a
4. Underneath thy wings protect us, Guard, oh, guard us from the sky; Thou hast taught the voice of nature How to

CHORUS. *p*

gain her lul - la - by. Lul - la - by, lul - la - by,
sings her lul - la - by. Lul- la - by, ... lul - la - by, ... Soft and low the voice of
sweet- er lul - la - by.
sing her lul - la - by. Lul - la - by, lul - la - by,

p

pp

na-ture Sings a-gain her lul- la - by, Soft and low the voice of nature Sings again her lul- la - by.

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The Light of Home.

J. Calvin Bushey.

1. The light of home how bright it gleams When eve - ning shades around us fall, And
2. When through the dark and stormy night The on - ward wand'rer homeward flies, How
3. The light of home how still and sweet, It peeps from yon - der cot - tage door The

from the lat - tice far it beams, To love and rest and com - fort all; When
cheer - ing is that twinkling light, Which through the for - est gloom he spies, It
wea - ry la - bor - ers to greet, When the rough toil of day is o'er; Sad

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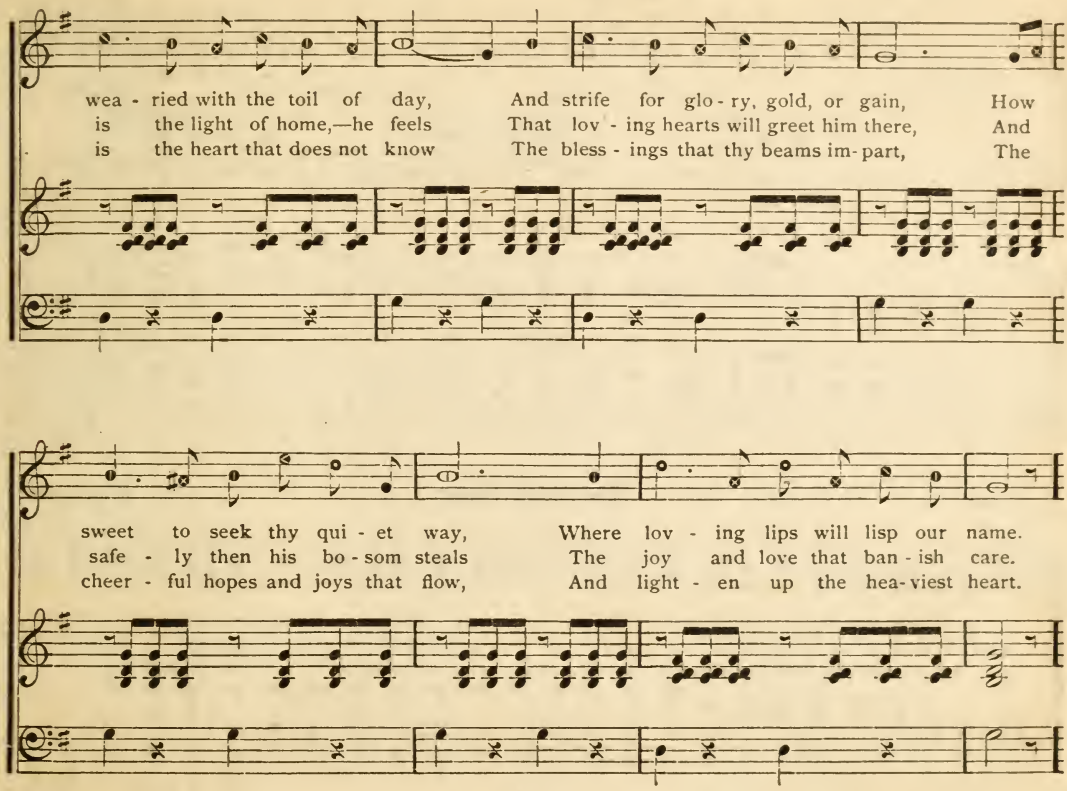
wea - ried with the toil of day, And strife for glo - ry, gold, or gain, How
is the light of home,—he feels That lov - ing hearts will greet him there, And
is the heart that does not know The bless - ings that thy beams im - part, The
sweet to seek thy qui - et way, Where lov - ing lips will lisp our name.
safe - ly then his bo - som steals The joy and love that ban - ish care.
cheer - ful hopes and joys that flow, And light - en up the hea - viest heart.

CHORUS.

The Light of Home.—Concluded.

The light of home, ... how bright it beams . . . When evening shades . . . around us fall, And from the lat-tice gleams a - far, To love, and rest, and comfort all.

The light of home, how bright it beams When evening shades around us fall,

R. A. G.

Sleighing Song.

R. A. Glenn.

1. Away we go o'er the glist'ning snow, While the moonbeams sparkle (*sparkle*) bright, Away we go, though the
2. With cheerful hearts we will glide along, While the wintry breezes blow (*do blow*), O'er hill and dale ring our
3. Away, away, let each heart be gay, Now a thrilling song we'll sing (*we'll sing*), The hours of joy soon will

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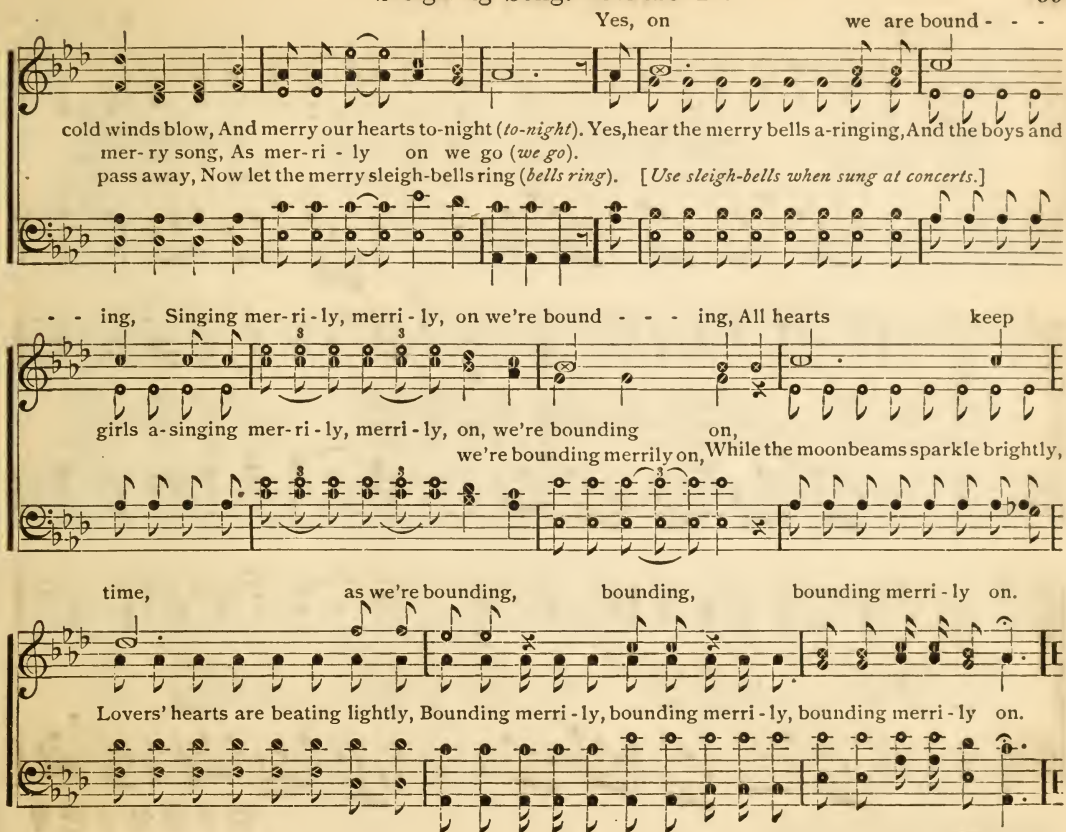
Yes, on we are bound - - -
cold winds blow, And merry our hearts to-night (*to-night*). Yes, hear the merry bells a-ringing, And the boys and
mer- ry song, As mer- ri - ly on we go (*we go*).
pass away, Now let the merry sleigh-bells ring (*bells ring*). [*Use sleigh-bells when sung at concerts.*]
- - ing, Singing mer- ri - ly, merri - ly, on we're bound - - - ing, All hearts keep
girls a-singing mer- ri - ly, merri - ly, on, we're bounding on,
we're bounding merrily on, While the moonbeams sparkle brightly,
time, as we're bounding, bounding, bounding merri - ly on.
Lovers' hearts are beating lightly, Bounding merri - ly, bounding merri - ly, bounding merri - ly on.

Shining Gates of Day.

ELIZA M. SHERMAN. R. A. GLENN.

DUET.

1. Soft - ly falls . . the twi-light shad - ows O'er a land . . of cloudless ray,
2. In the pure . . and ho - ly ci - ty All our cares . . for-ev - er cease,
3. Oh, the pleas - - ure that a- waits us, When the bur - - den is laid down,

Bright - ly from . . the man- y man - sions Shines the light . . a- cross the way;
For up - on - - its tow'rs and bulwarks Rests the bless - - ing of God's peace;
And the cross - - exchanged for- ev - er For the glo - - ries of- the crown,

Sweet- est sounds . . of an- gels' mu - sic Float - eth o'er . . the gates of day
We shall join . . the heav'nly an - them, When our tears . . are wiped a - way,
Glo - ry be . . to God for - ev - er! Just a- cross . . the shin-ing way,

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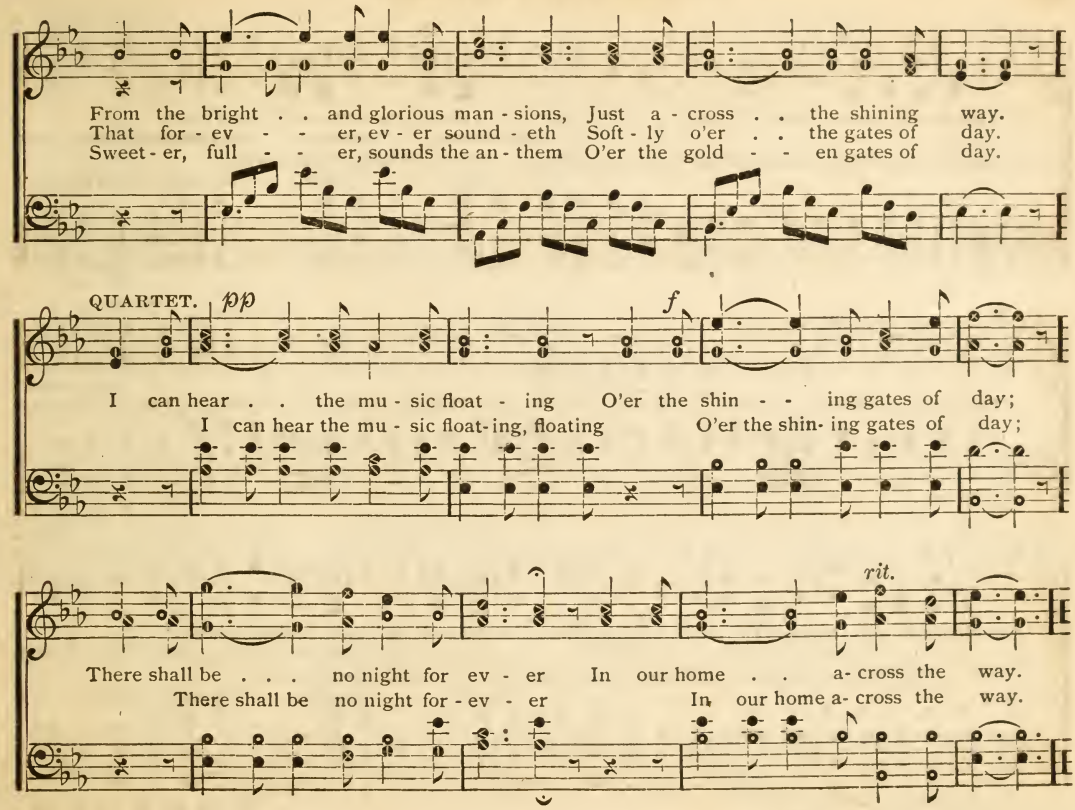
From the bright . . and glorious man - sions, Just a - cross . . the shining way.
That for - ev - - er, ev - er sound - eth Soft - ly o'er . . the gates of day.
Sweet - er, full - - er, sounds the an - them O'er the gold - - en gates of day.
QUARTET.
pp
f
I can hear . . the mu - sic float - ing O'er the shin - - ing gates of day;
I can hear the mu - sic float - ing, floating O'er the shin - ing gates of day;
rit.
There shall be . . . no night for ev - er In our home . . a - cross the way.
There shall be no night for - ev - er In our home a - cross the way.

Summer Days are Coming.

Col. E. T. Pound.

1. The summer days are coming, The merry birds are here, How sweetly now their wildwood notes
How sweet their notes, [Ring out so full and clear;

2. The summer days are coming, All earth is bright and gay, Awake, ye birds, awake, awake,
Awake, awake, [Let music crown the day;

The daisies bright are springing, The birds are on the trees, The fragrant flow'rs are flinging Their perfume to the breeze.

Fine.

The summer days are coming, The merry birds are here, How sweetly now their wildwood notes
How sweet their notes, [Ring out so full and clear.

The summer days are coming, All earth is bright and gay, Awake, ye birds, awake, awake,
Awake, awake, [Let music crown the day.

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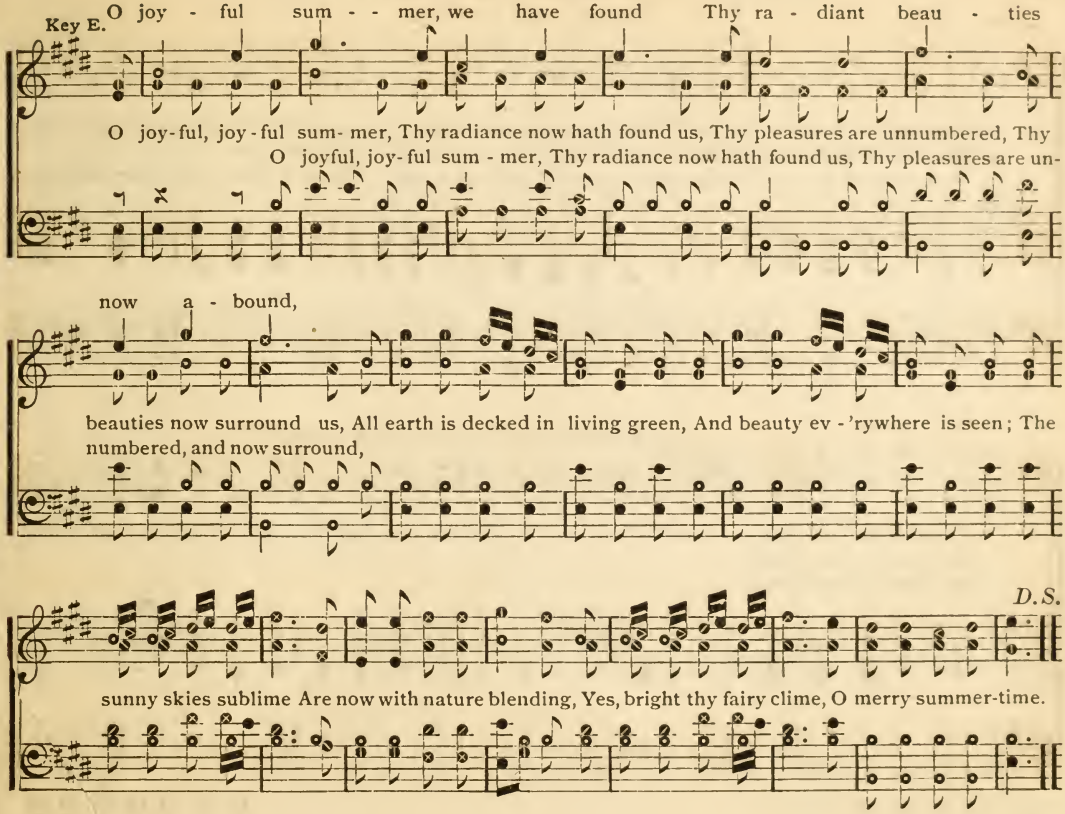
Key E.
O joy - ful sum - - mer, we have found Thy ra - diant beau - ties
O joy-ful, joy-ful sum- mer, Thy radiance now hath found us, Thy pleasures are unnumbered, Thy
O joyful, joy- ful sum - mer, Thy radiance now hath found us, Thy pleasures are un-
now a - bound,
beauties now surround us, All earth is decked in living green, And beauty ev - 'rywhere is seen; The
numbered, and now surround,
D.S.
sunny skies sublime Are now with nature blending, Yes, bright thy fairy clime, O merry summer-time.

We All have a Very Bad Cold.

ALLIE B. LESLIE. [COMIC QUARTET.] C. E. LESLIE.

1. The Ten - or now your Sol Fa Mi With vigor you must sing, Let ev'ry tone be loud and clear, This
2. The Al - to next, their Mi Re Do Will sound so sweet and low, And mind I do not hear you say You
3. Now, madam, you can surely sing, Your voice has had a rest, I love to hear your upper notes, I'm

TENOR. (*After each verse sing the Chorus.*)

room with mu - sic ring. 1. Ex - cuse me, Sir, I can - not sing, I am so ver - y hoarse, And
can - not sing to - day.
sure they'll bear the test.

From "The Conqueror," by per.

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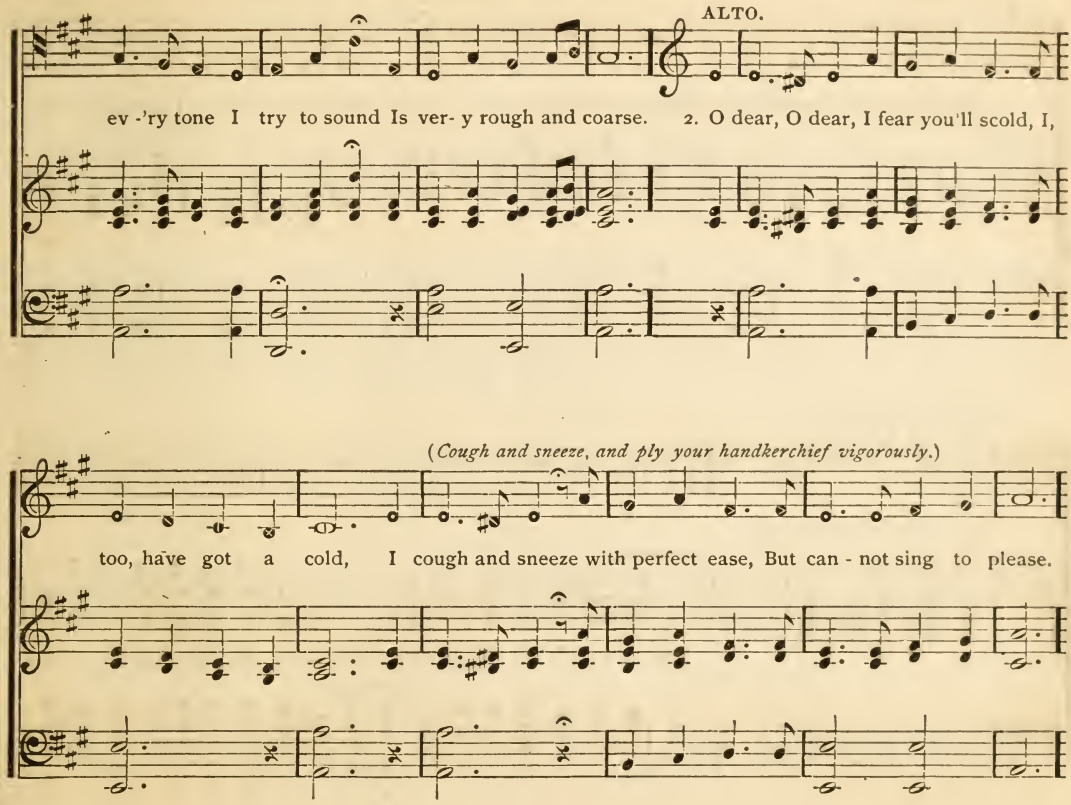

ALTO.
ev -'ry tone I try to sound Is ver- y rough and coarse. 2. O dear, O dear, I fear you'll scold, I,
(Cough and sneeze, and ply your handkerchief vigorously.)
too, have got a cold, I cough and sneeze with perfect ease, But can - not sing to please.

SOPRANO.

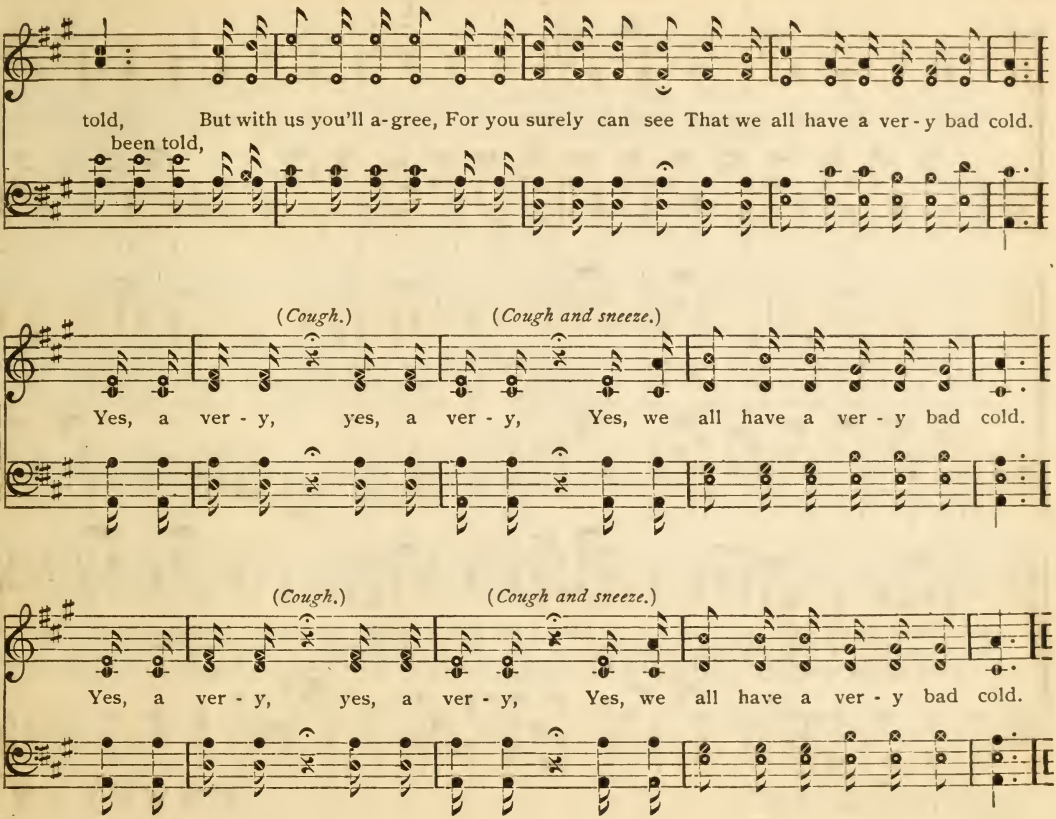
3. Oh, please, Sir, now my part excuse, My cold is ver - y bad, And fa-ther says I must not sing.

BASS. (*Indignantly.*)

Who cares about your dad.

CHORUS.

We all have a ver - y bad cold, That's a story that has often been bad cold,


told, But with us you'll a-gree, For you surely can see That we all have a ver-y bad cold.
been told,
(Cough.)
(Cough and sneeze.)
Yes, a ver-y, yes, a ver-y, Yes, we all have a ver-y bad cold.
(Cough.)
(Cough and sneeze.)
Yes, a ver-y, yes, a ver-y, Yes, we all have a ver-y bad cold.

Sweetly Sing.

J. C. Johnson. Chas. Edw. Prior.

1. Soft - ly, soft - ly, sweet - ly sing, For evening gales are gent - ly breathing, Man - y fra - grant
2. Soft - ly, soft - ly, sweet - ly sing, For here on mos - sy bank re - clin - ing, Mem'ries on swift
3. Soft - ly, soft - ly, sweet - ly sing, Our voic - es chime so well to - geth - er; Thus, my friends, our

o - dors bring From field and gar - den bower; Sweet ros - es, queen of leaf - y June, And
pin - ions bring The scenes of for - mer years; We see the friends of child - hood's days; We
hearts have been For ma - ny - a plea - sant year; If hearts were all in tune like ours, Then

sing - ing birds are all in tune, And li - lies white per - fume the air With fragrance rich and rare.
hear the old, fa - mil - iar lays, Sung long a - go be - neath the tree That sheltered you and me.
peaceful, bright would be the hours, And fair would bloom the beauteous flowers, And all serene would be.

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Fifty Years Ago.

Andante. [Character piece, representing two old people and chorus.] R. A. Glenn.

Joe.

1. Well, Bet - sy, this beats an - y - thing our eyes have ev - er seen; We're rid - ing in a pal - ace car good enough for king or queen; We did not go so fast as this, nor
2. Go back just fif - ty years a - go, just af - ter we were wed, Your eyes were then like diamonds bright, your cheeks like ros - es red; Now, Bet - sy, peo - ple call us old, and
3. Our love grew stronger as we toiled, though food and clothes were coarse; None ever saw us in the courts a hunt - ing a di - vorce; Love lev - eled down the mountains and made

DO RE MI FA SO LA SI

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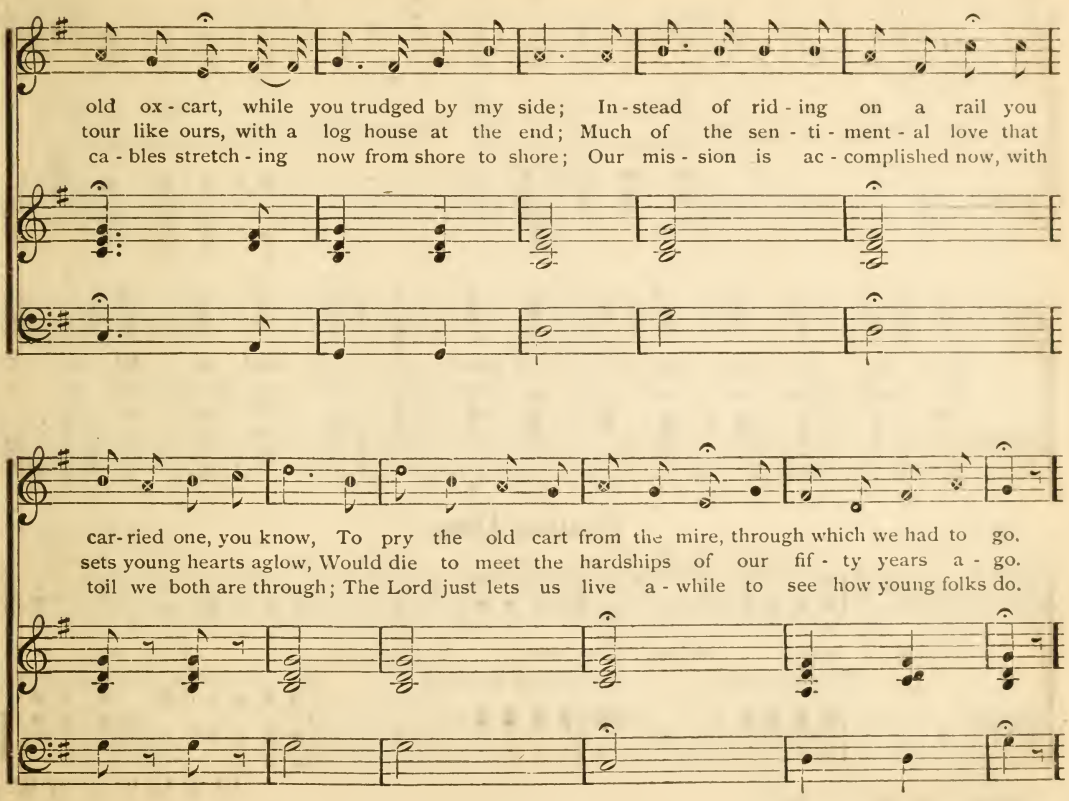
on such cushions rest, When we left the dear New England states to seek a home out west.
push us to one side, Just as they have the old ox-cart in which we used to ride.
low pla-ces seem high, Love sang a song to cheer us when the clouds and storms swept by.

Betsy.

1. We rode through this same country, Joe, but not as we now ride; I sat with-in the
2. I won-der if young married folks to-day would con-de-scend To take a wed-din'
3. I'm glad to see the world move on, to hear the en-gine roar, And all a-bout the


old ox - cart, while you trudged by my side; In - stead of rid - ing on a rail you
tour like ours, with a log house at the end; Much of the sen - ti - ment - al love that
ca - bles stretch - ing now from shore to shore; Our mis - sion is ac - complished now, with
car - ried one, you know, To pry the old cart from the mire, through which we had to go.
sets young hearts aglow, Would die to meet the hardships of our fif - ty years a - go.
toil we both are through; The Lord just lets us live a - while to see how young folks do.

Fifty Years Ago.—Concluded.

CHORUS.

1 & 2. Just fif - ty years a - go, Fif - ty years a - go . . . . . .
1 & 2. Fif - ty years a - go, Fif - ty years a - go
3. To see how young folks do, See how young folks do, ...
3. See how young folks do, See how young folks do,

We left the dear New Eng - land states, And west - ward we did go.
The Lord just lets us live a - while, To see how young folks do.

J. McP.

Floating Along.

John McPherson.

Floating a - long, . . . with laughing and song, . . So gai - ly our boat . . . glides on; . . .
Floating along, with laughing and song Gaily our boat glides on, glides on;

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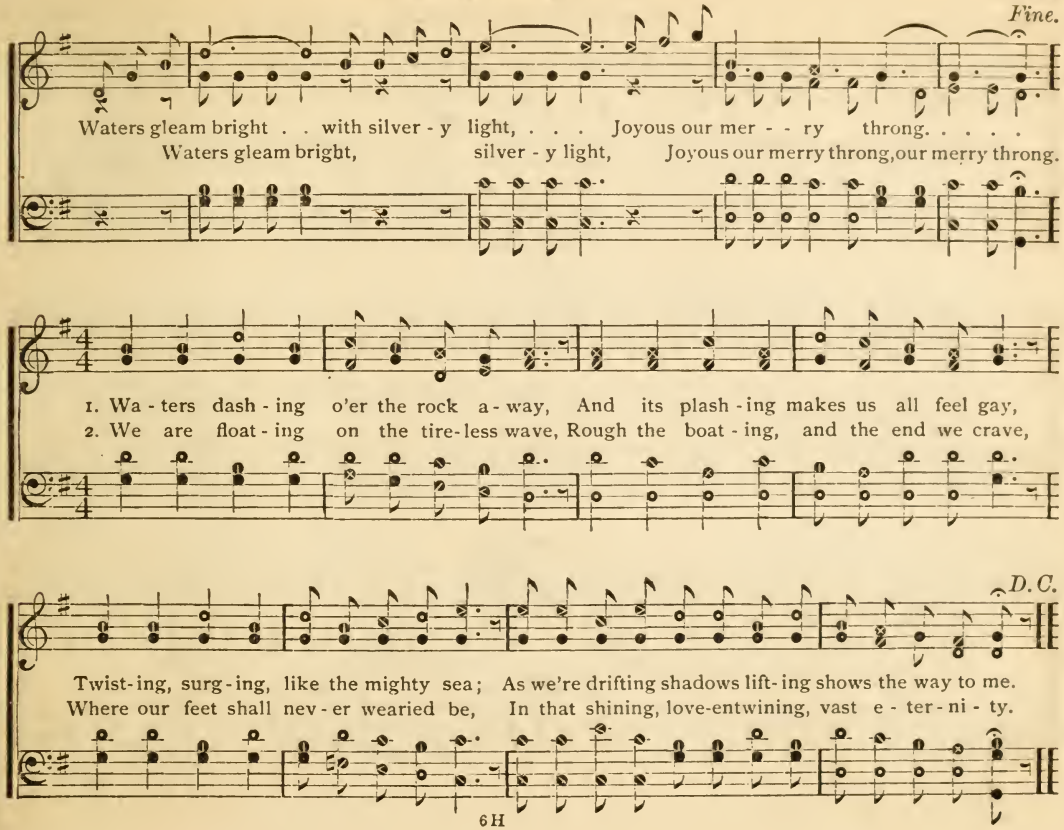
DO RE MI FA SO LA SI


Fine.
Waters gleam bright . . with silver - y light, . . . Joyous our mer - - - ry throng. . . . .
Waters gleam bright, silver - y light, Joyous our merry throng, our merry throng.
1. Wa - ters dash - ing o'er the rock a - way, And its plash - ing makes us all feel gay,
2. We are float - ing on the tire - less wave, Rough the boat - ing, and the end we crave,
D. C.
Twist - ing, surg - ing, like the mighty sea; As we're drifting shadows lift - ing shows the way to me.
Where our feet shall nev - er wearied be, In that shining, love-entwining, vast e - ter - ni - ty.

Christmas Echo Song.

TATE and BRADY. To my friend GEO. H. BROWN, Esq. JNO. R. SWENEY.

DUET. TUTTI. Repeat as Echo.

1. While shepherds watch'd their flocks by night, All seat - ed on the ground, The an - gel of the
2. "To you, in Dav - id's town, this day Is born, of Dav - id's line, The Sav - iour, who is

Repeat as Echo.

Lord came down, And glo - ry shone a - round. "Fear not," said he,—for might - y dread Had
Christ the Lord; And this shall be the sign: "The heavenly babe you there shall find To

Repeat as Echo. Repeat as Echo.

seized their troubled mind,—"Glad tidings of great joy I bring, To you and all man - kind.
hu - man view dis - played, All meanly wrapped in swathing-bands, And in a mang - er laid."

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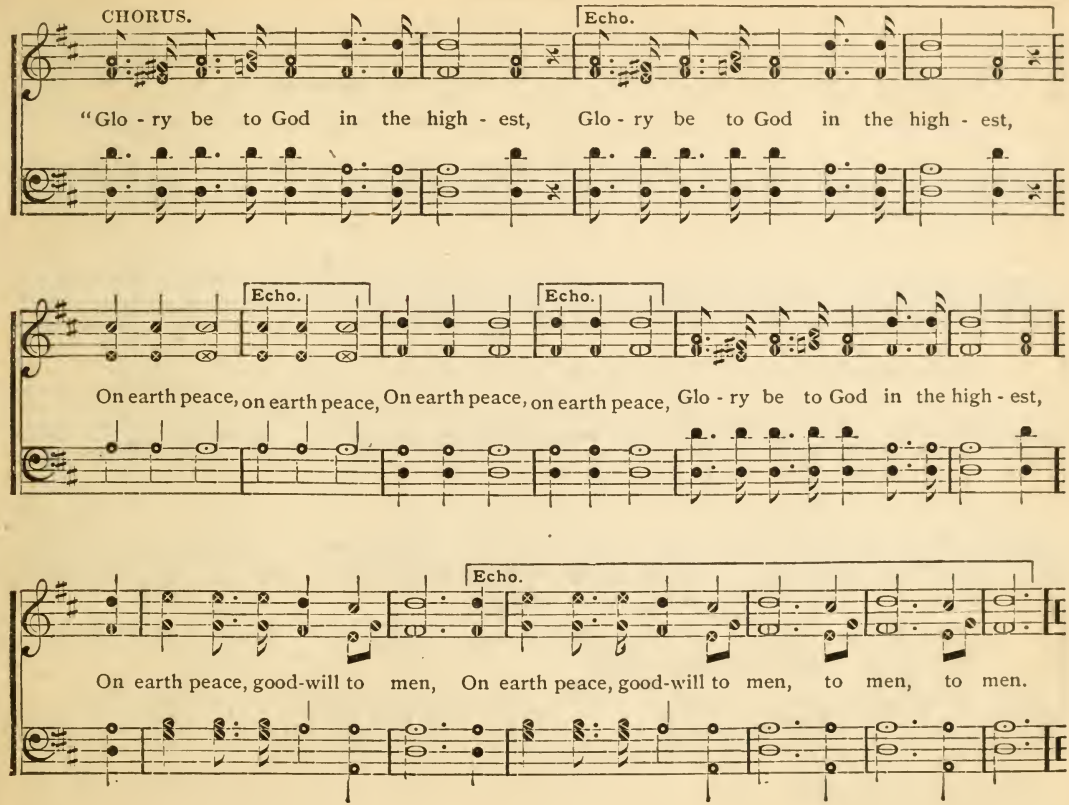
DO RE MI FA SO LA SI


CHORUS.
Echo.
"Glo - ry be to God in the high - est, Glo - ry be to God in the high - est,
Echo.
Echo.
On earth peace, on earth peace, On earth peace, on earth peace, Glo - ry be to God in the high - est,
Echo.
On earth peace, good-will to men, On earth peace, good-will to men, to men, to men.

Sanctus.

Allegro Maestoso.

Ho - ly, ho - ly, ho - ly Lord God of Sa - ba-oth, Heav'n and earth are full, full of thy

glo - ry, Heav'n and earth are full, are full of thy glo - ry, Glo - ry be to thee,

Glo - ry be to

Glo - ry be to thee, Glo - ry be to thee, to thee, O Lord Most High.

thee, Glo - ry be to thee,

From "Anthems and Voluntaries," by per.

DO RE MI FA SO LA SI

Praise the Lord.

Jno. R. Sweney.

Praise the Lord, praise the Lord, Worship and a - dore him, In ac-cord with his word

Let us bow be- fore him; In his gates praise awaits, Glo - ry, praise and hon - or,

SOLO.—School.

Sing and re - joice, Make yo

Fine. CHOIR.

Ma-jes-ty and power, now and ev-ermore. Sing and rejoice, sing and rejoice,

DO RE MI FA SO LA SI

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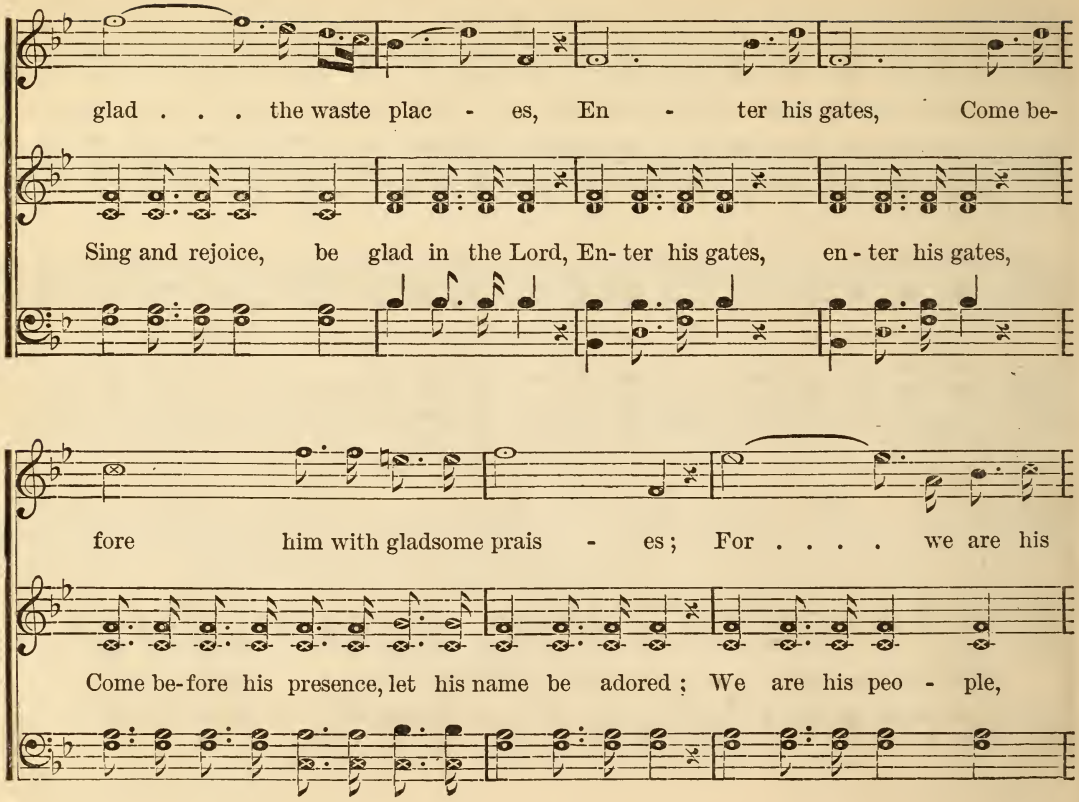
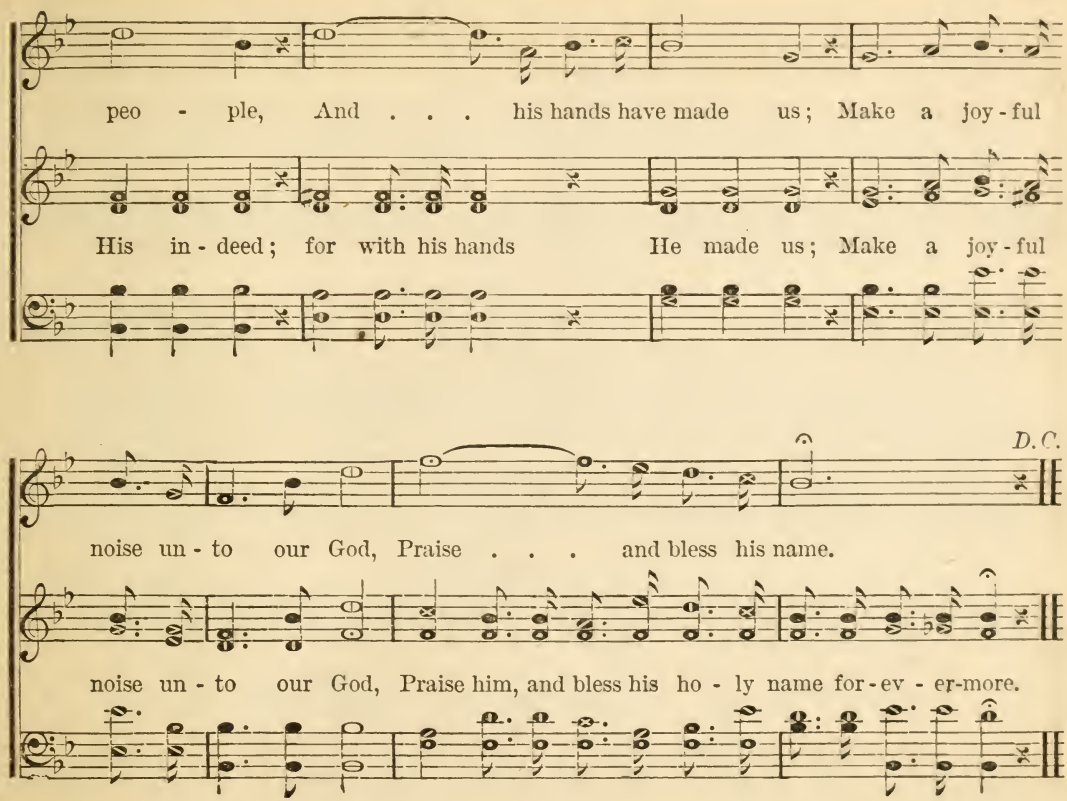

glad . . . the waste plac - es, En - ter his gates, Come be-
Sing and rejoice, be glad in the Lord, En- ter his gates, en - ter his gates,
fore him with gladsome prais - es; For . . . . we are his
Come be-fore his presence, let his name be adored; We are his peo - ple,


peo - ple, And . . . his hands have made us; Make a joy - ful
His in - deed; for with his hands He made us; Make a joy - ful
D. C.
noise un - to our God, Praise . . . and bless his name.
noise un - to our God, Praise him, and bless his ho - ly name for - ev - er-more.

Il. 237.—God Speed the Right.

W. E. Hickson. From the German.

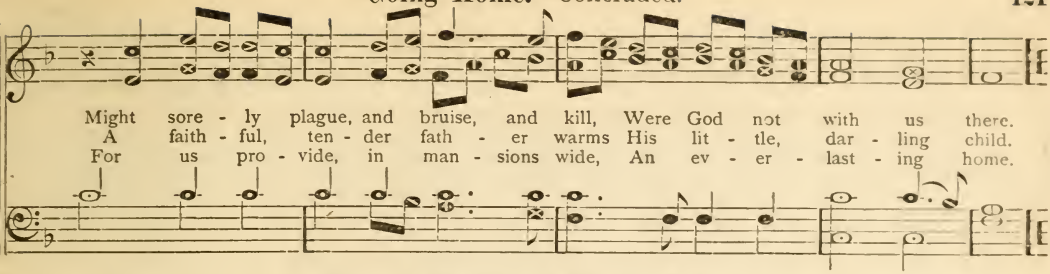
1. Now to heav'n our prayers ascending, God speed the right! In a noble cause contending, God speed the right!
2. Be that pray'r a-gain repeat-ed, God speed the right! Ne'er despairing, tho' defeat-ed, God speed the right!
3. Patient, firm, and perse-vering, God speed the right! Ne'er th'-event nor danger fearing, God speed the right!
4. Still their onward course pursuing, God speed the right! Ev-'ry foe at length subduing, God speed the right!

Be their zeal in heav'n recorded, With success on earth rewarded, God speed the right! God speed the right!
Like the good and great in story If they fail they fail with glo-ry, God speed the right! God speed the right!
Pains, nor toils nor trials heeding, And in heav'n's own time succeeding, God speed the right! God speed the right!
Truth! thy cause, whate'er delay it, There's no pow'r on earth can stay it, God speed the right! God speed the right!

Il. 238.—Going Home.

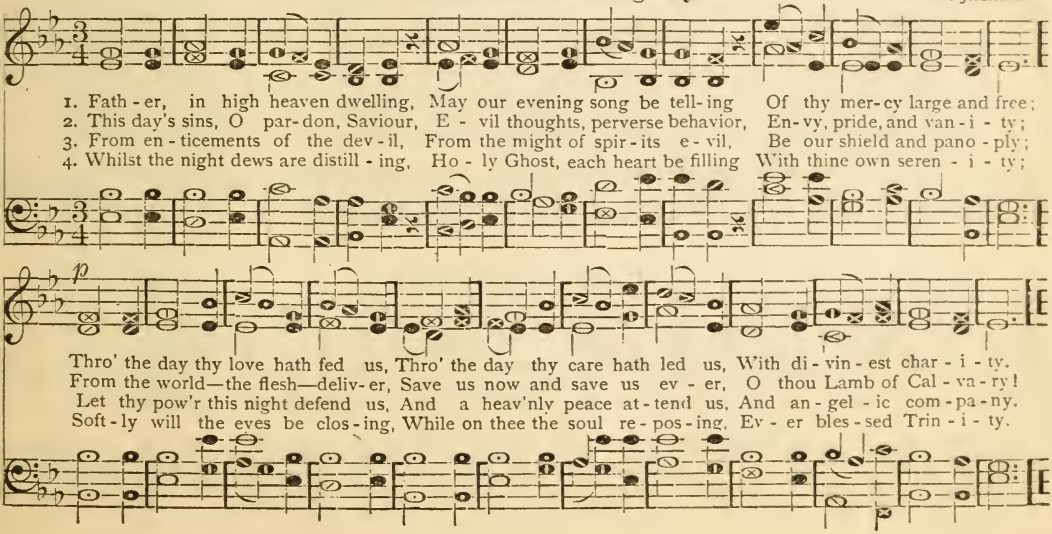
Gersbach.

1. How many a pang, How many an ill, How many a harm-ful snare
2. He bears us, as in win-try storms, When winds are rav-ing wild,
3. Be God our guide, what-e'er be-tide, And when our time shall come,



Il. 239.—Jackson's Evening Hymn.

W. Jackson.



Il. 240.—Spring Life.

E. M. Arndt. Gersbach.

1. Hur-rah! hur-rah! Flow-'ret fair, Bloom and be fragrant; Put forth all thy ti - ny leaves, Clamber up my
2. Hur-rah! hur-rah! Brook-let clear, Murmur, thou youngster; Slanting down thro' hill and dale, Bidding all my
3. Hur-rah! hur-rah! Bird - ie dear, Warble, thou youngster; Woods are leafy, days are long, Flow'rs are nodding
4. Hur-rah! hur-rah! Heart of man, Leap up and worship; What, thou would'st not lag behind, When all else are

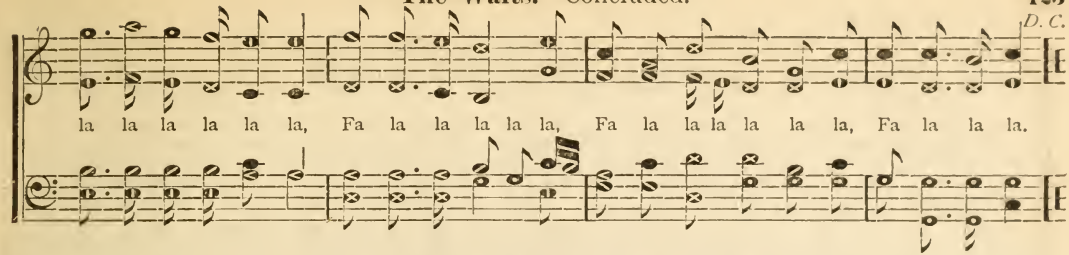
cot - tage eaves, Clamber up my cottage eaves. Hur-rah! hur-rah! Grow a - way! Flow - 'ret, blos - som!
loved ones hail, Bidding all my loved ones hail. Hur-rah! hur-rah! Slant a - way! Brook - let, mur - mur!
to thy song, Flow'rs are nodding to thy song. Hur-rah! hur-rah! Chant a - way! Songs - ter, war - ble!
glad of mind? When all else are glad of mind? A - way! a - way! Praise and pray! Take part, my heart!

Il. 241.—The Waits.

Jeremiah Saville, 1667.

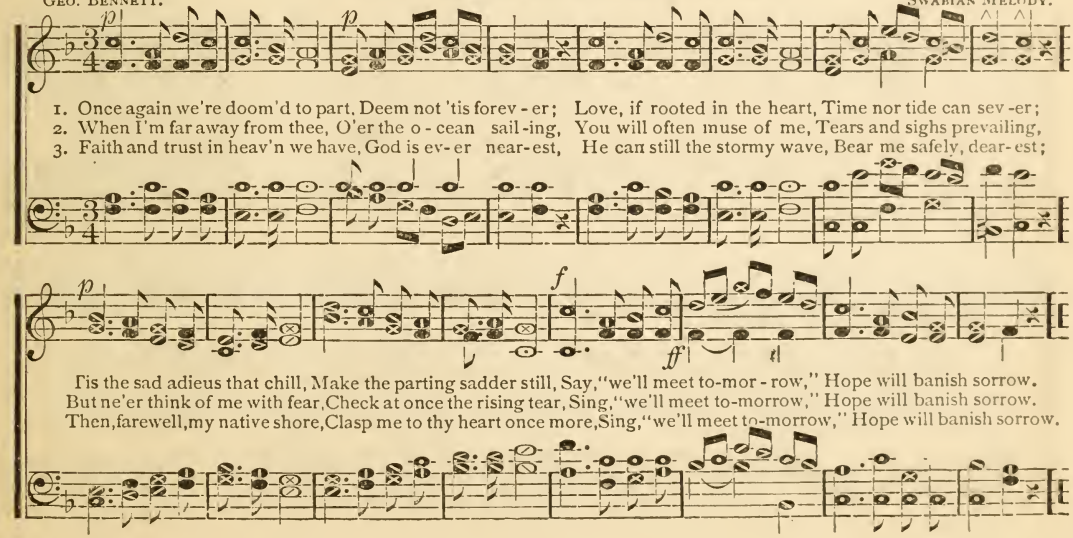
1st time *p*, 2d *f*, 3d *ff*, 4th *f*, 5th *p*, 6th *pp*.

Fa la la la, Fa la la la, Fa la la la, Fa la la la, Fa la



Il. 242.—Hope will Banish Sorrow.

Geo. Bennett. Swabian Melody.



Il. 243.—The Fortune Hunter.

Ruckert, tr. by J. S. S. Gersbach.

1. I'd oft-en been told That luck was a rov-er; I thought I'd make bold Her haunts to dis-cov-er.
3. With clatter and noise, Whole nations did throng them, Men, women and boys, But no luck was among them!
7. I'll give up, methought, Running after this bubble; Who knows that when caught She will pay for the trouble?
8. I spied a green spot In the for-est so sha-dy To build me a cot, Without ask-ing my La-dy;
9. By la-bor and thought, By skill and persis-tence, My house I have wrought, Without Fortune's assistance.

:S: *Fine.*

La la la la la la la, la la la la la la, la la la la la.

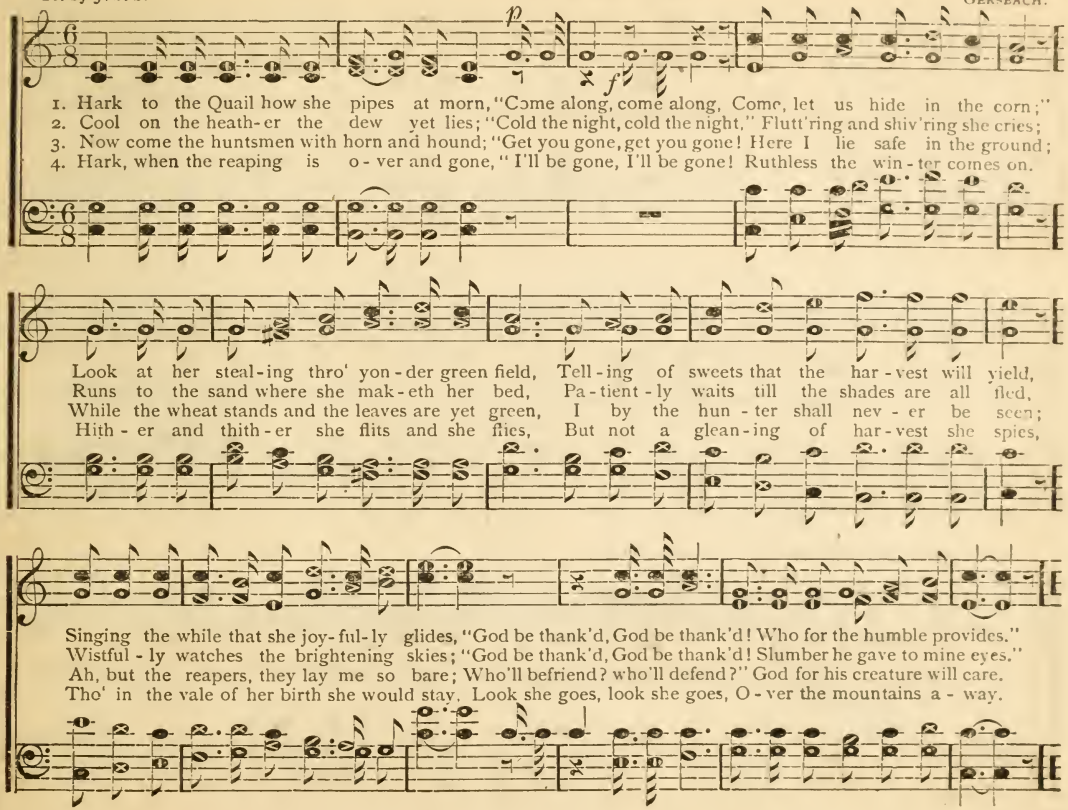
D.S.

2. I left my own gateway And wandered a-broad, Went this way and that way, And tried ev-'ry road.
4. I asked of those near me Where was the shy elf; But none seemed to hear me, Each sought for himself.
5. At one place I asked them If Fortune was near; They said she had passed them Full man-y a year.
6. At-a great cit-y's gate-way I asked, had she been? They answered "here wait we To welcome her in."
10. Here, Luck, is my dwelling, And here will I stay; Come in, if you're will-ing; If not, keep a-way!

Il. 244.—The Quail Call.

Tr. by J. S. S.

Gersbach.



Tr. by J. S S.

Il. 245.—The May-Time.

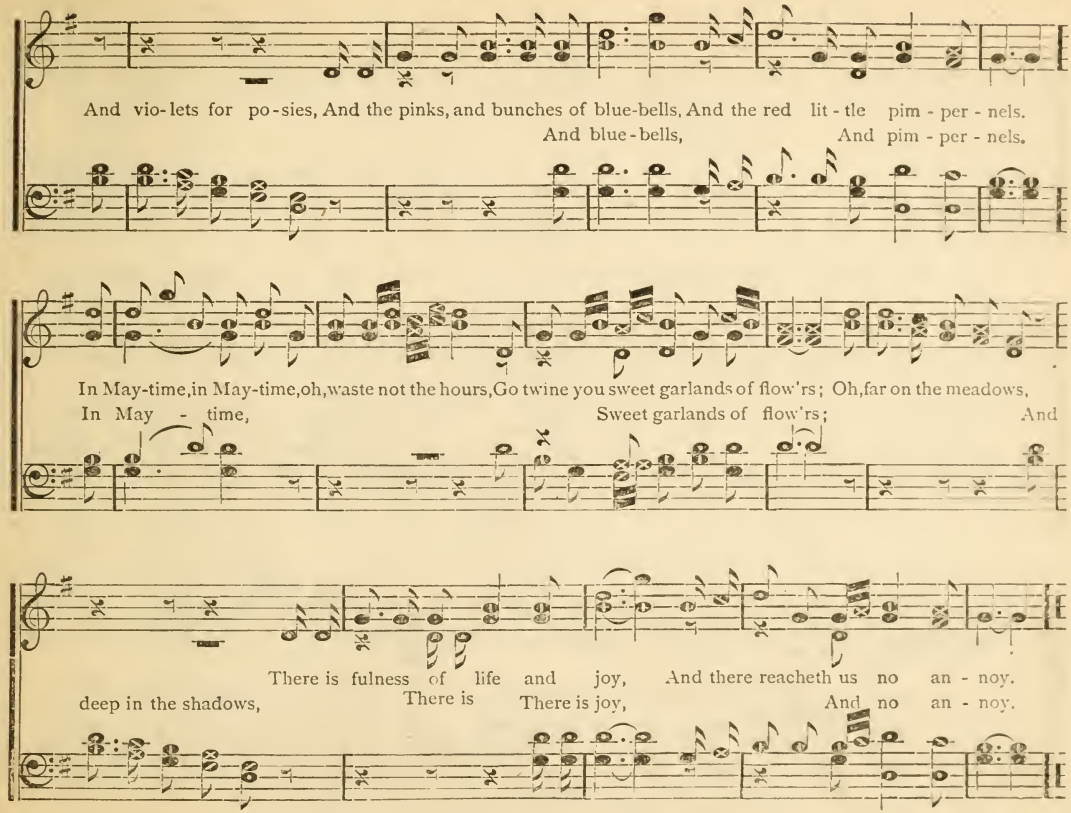
Gersbach.

The May-time, the May-time, how lovely and fair, What pastime and pleasure is there; The nightingale singeth,
The May - time, What pleasure is there;

The lark it upspringeth, O-ver field, and hill, and dale, . . . O-ver field and hill and dale.
O-ver O-ver hill and dale, O-ver hill and dale.

The gates of the earth that were lock'd up so fast,

The earth - gates, so late-ly lock'd fast, Let out their poor pris'ners at last, As li-lies and roses,
In May - time,


And vio-lets for po-sies, And the pinks, and bunches of blue-bells, And the red lit-tle pim-per-nels.
And blue-bells, And pim-per-nels.
In May-time, in May-time, oh, waste not the hours, Go twine you sweet garlands of flow'rs; Oh, far on the meadows,
In May - time, Sweet garlands of flow'rs; And
There is fulness of life and joy, And there reacheth us no an-noy.
deep in the shadows, There is There is joy, And no an-noy.

IL. 246.—**Thou Shalt Show Me.**—Canon.

S. WEBBE.

Thou shalt show me the path of life; in thy pres - ence is ful - ness of

Thou shalt show me the path of life; in thy

Thou shalt show

joy, And at thy right hand there is pleas - ure for - ev - er - more. Thou shalt show

pres - ence, in thy pres - ence is ful - ness of joy.

. . . me the path of life; in thy pres - ence is ful - ness of

Thou shalt show me the path of life; in thy

. . . me the path of life; in thy pres - ence is ful - ness of

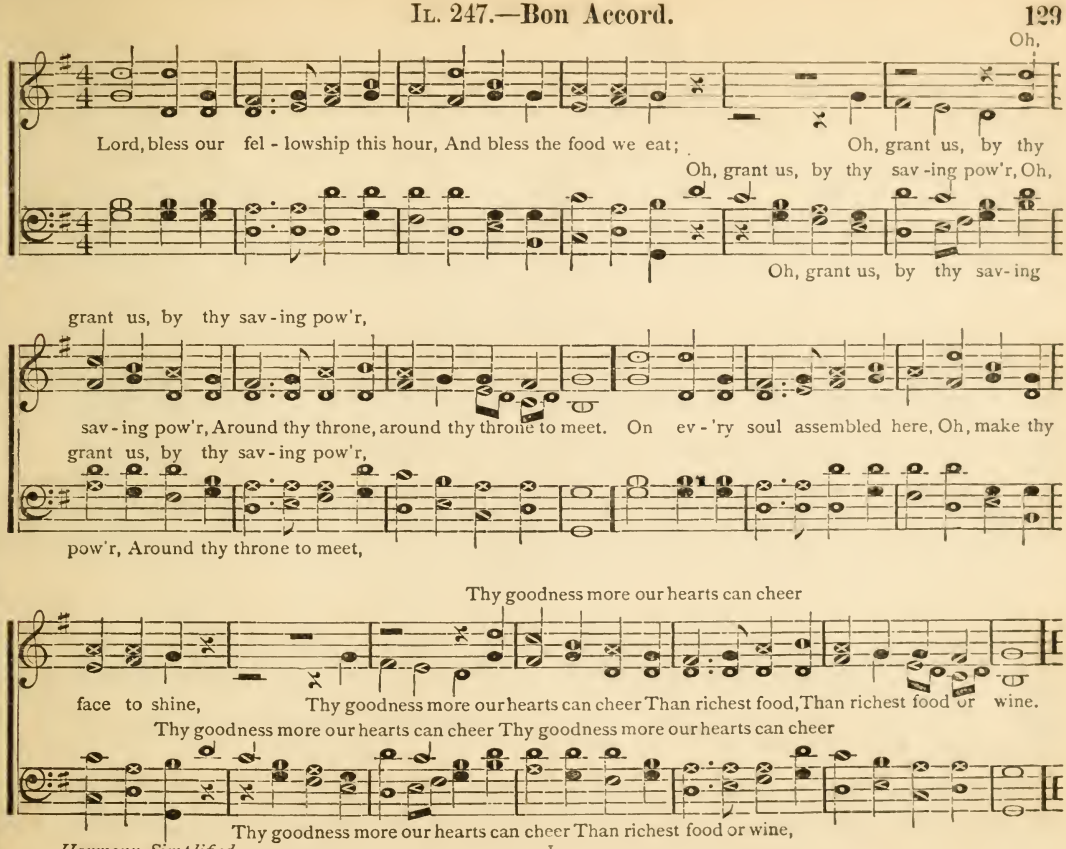
D.S.

Thou shalt show me the path of life; in thy

Fine.

joy, And at thy right hand there is pleas - ure for - ev - er - more. Thou shalt show

pres - ence, in thy pres - ence is ful - ness of joy.



Harmony Simplified.

Il. 248.—The Cuckoo.

Chorus. Soli. Cho. Soli. Gersbach.

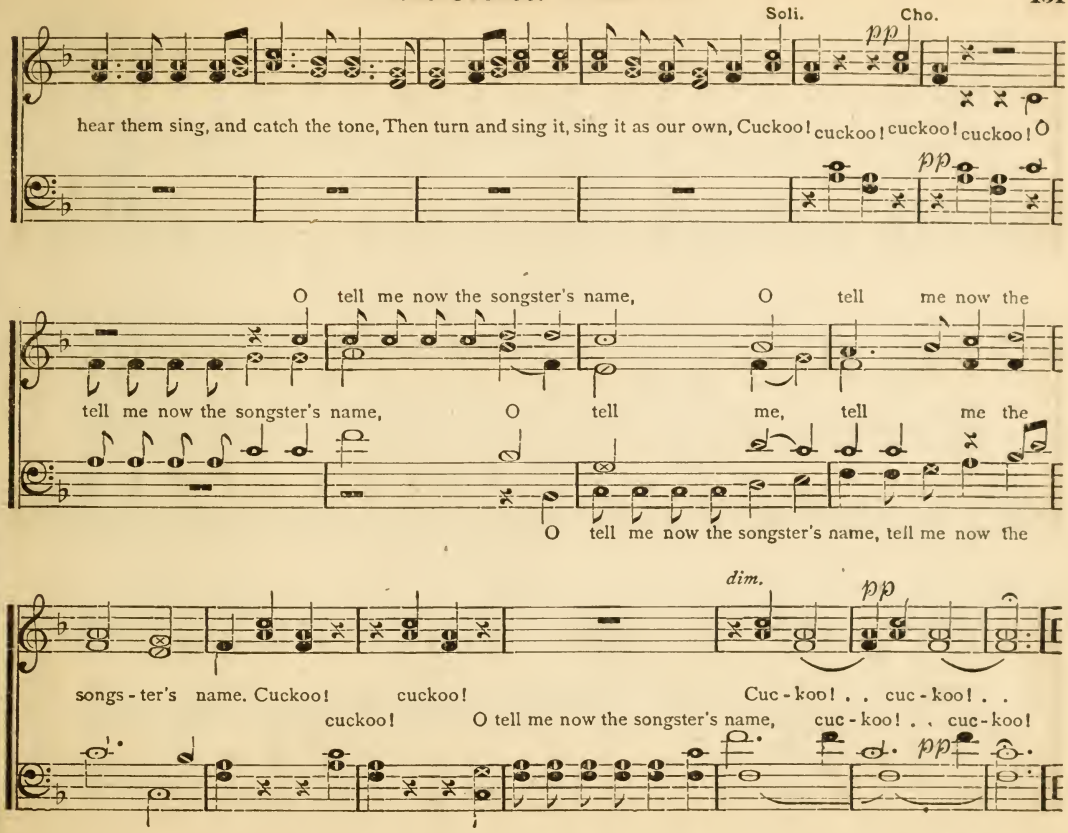
Who sings in the shady thicket near? Cuckoo! cuckoo! cuckoo! And hark how echo answers clear, Cuckoo! cuckoo!

Cho. Soli. Cho.

The two short notes are scarcely heard, When ech-o quick-ly mocks the bird, Cuckoo! cuckoo! cuckoo! O

Soli. Cho. Soli. Cho.

tell me now the songster's name, Cuckoo! cuckoo cuckoo! Bird of beauty, bird of fame, Cuckoo! cuckoo! We


Soli.
Cho.
pp
hear them sing, and catch the tone, Then turn and sing it, sing it as our own, Cuckoo! cuckoo! cuckoo! cuckoo! O
pp
O tell me now the songster's name, O tell me now the
tell me now the songster's name, O tell me, tell me the
O tell me now the songster's name, tell me now the
dim.
pp
songs - ter's name. Cuckoo! cuckoo! Cuc - koo! . . cuc - koo! . .
cuckoo! O tell me now the songster's name, cuc - koo! . . cuc - koo!
pp

IL. 249.—Come, Freedom's Sons.

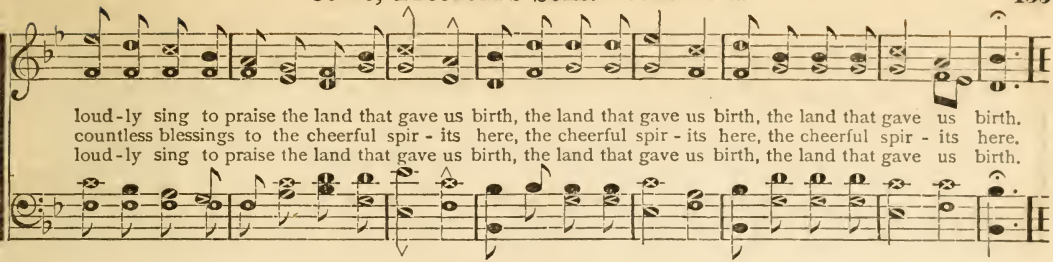
SCHULTZ.

1. Come, free - dom's sons, and join in ring - ing cho - rus, In joy - ful mu - sic praise this
2. In rain or storm our sky is oft - en frown - ing, And girt by rag - ing seas our
3. Then, free - dom's sons, come join in ring - ing cho - rus, In joy - ful mu - sic praise this

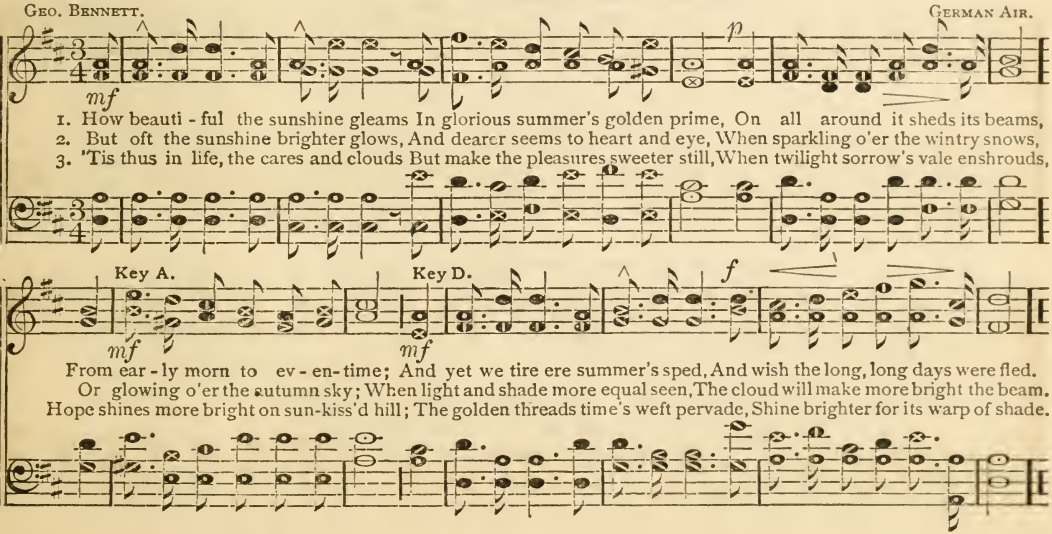
D.C.

favored spot of earth; Come, praise the skies in beau - ty shin - ing o'er us, And loud - ly sing to
land is rough and sear; But health and peace our dai - ly la - bors crowning, Give countless bless - ings
favored spot of earth; Come, praise the skies in beau - ty shining o'er us, And loud - ly sing to

praise the land that gave us birth; Come, praise the skies in beau - ty shin - ing o'er us, And
to the cheer - ful spir - its here; But health and peace our dai - ly la - bors crowning, Give
praise the land that gave us birth; Come, praise the skies in beau - ty shining o'er us, And



Il. 250.—How Beautiful the Sunshine.



Il. 251.—We Fly by Night.

Matthew Locke.

Key Bb. Key Eb

We fly by night, we fly by night, we fly by night 'mong troops of spir-its,
We fly by night, we fly by night, by night 'mong troops of spir-its, We fly by night,
We fly by

We fly by night, we fly, ... we fly, ...
We fly by night, we fly by night, we fly by night,
night, we fly by night, we fly, ... we fly, .

D. C.

. . . . . by night 'mongst troops of spir-its.
We fly by night, by night, we fly by night, we fly by night
. . . . . we fly, ... by night 'mongst troops of spir-its.

Il. 252.—O the Joy of Spring.

J. S. C.

Styrian Air.

mf

1. O the joy of Spring, Let us gaily sing, While the sunshine on the mead is bright, While the lambkins play, And the
2. Now the primrose pale Greets the daffodil, And the violet-scented air is sweet, Birds in ev-'ry tree Make a
3. Then, companions, ho! To the fields we go, And in harmon-y beguile the hours; Now in softest trill, Now in

Key C.

f

cres.

earth is gay, And all na-ture keeps a hol-i-day.
mel-o-dy, Singing welcome to the sun-ny May.
mu-sic shrill, Shall our song the joy-ful wel-kin fill.

Key F.

p

La la la la la, La la la la la, La la

f

rit.

molto. rit. e dim.

la la la la la la.

While the lambkins play, And the earth is gay, And all nature keeps a hol-i-day.
Birds in ev-'ry tree Make a mel-o-dy, Singing welcome to the sunny May.
Now in softest trill, Now in music shrill, Shall our song the joyful welkin fill.

Il. 253.—Away to the Forest.

Franz Abt.

1. A-way to the for-est, fair na-ture in-vites, With fragrance and beauty and syl-van delights;
2. We'll hie thro' the for-est, with laugh-ter and shout, Its glades and its clois-ters we'll wand-er a-bout;
3. We'll sit on a moss-bank and spread out our fare, The lov'd and the lov-ing our dain-ties shall share;
4. A-way to the for-est, a-way and a-way, Our hol-i-day brightens,—a "red-let-ter day!"—

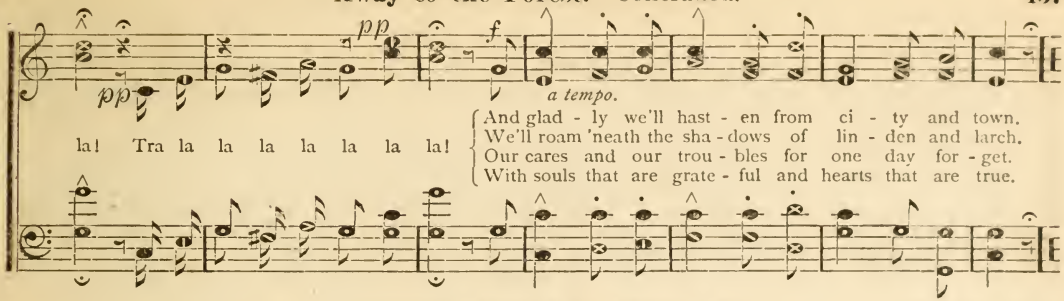
poco rit. *f* *f* *a tempo.*

The sun in its splen-dor shines lov-ing-ly down, And glad-ly we'll hast-en from
While gold-beams are glint-ing o er pil-lar and arch, We'll roam 'neath the sha-dows of
We'll troll the gay car-ol or tune-ful quar-tette, Our cares and our trou-bles for
This life has not man-y, then wel-come the few, With souls that are grate-ful and

sf *f* *rit.*

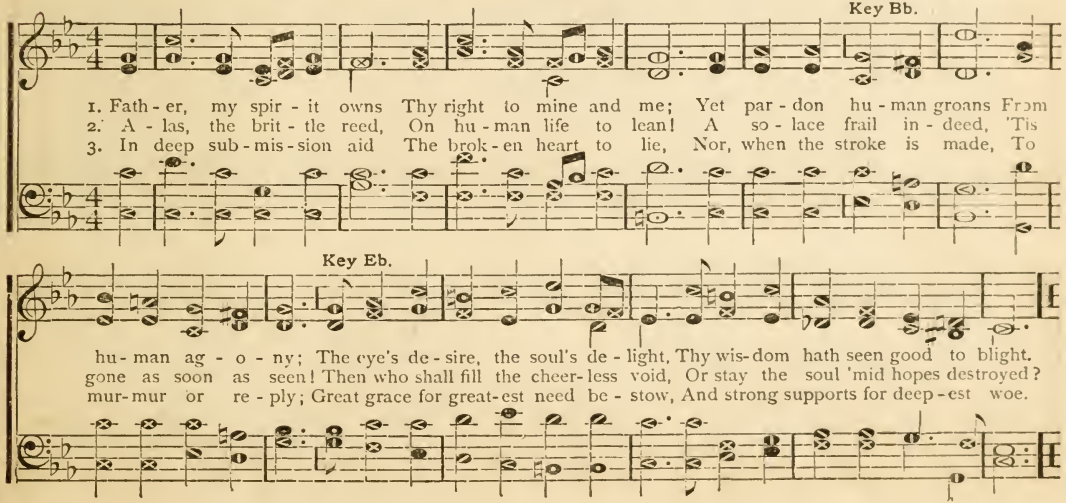
ci-ty and town, And glad-ly we'll hast-en from ci-ty and town.
lin-den and larch, We'll roam 'neath the sha-dows of lin-den and larch.
one day for-get, Our cares and our trou-bles for one day for-get.
hearts that are true, With souls that are grate-ful and hearts that are true.

Tra la la la la la la



Il. 254.—Father, my Spirit owns.

G. A. Macfarren.



Il. 255.—Where the Gay Dreams of Childhood?

George Bennett. German Air, har. by Kucken.

Moderato. Key D. *p* *mf* *dim.*

1. Where the gay dreams of childhood, With the lovelight of truth? The vision of beau- ty That dazzled our
2. Where the bright dreams of manhood, That would seem not like dreams, But present and certain, The surest of
3. Let us live for the re - al, There's no truth in our dreams, They melt like the rainbow, With fairest of

Key G. Key C. *poco accell.* Key D. *p* *p*

youth? They pass'd like the cloudlets By morn- ing unroll'd, All touch'd with the glories, All touch'd with the glories,
schemes? We near the tempta- tion, It fades at the touch, We grasp at the bubble, We grasp at the bubble,
beams, In youth's morn of beauty, In man- hood or age, The true and the lasting, The true and the lasting,

Key G. *f* *p* *p* *piu lento.*

All touch'd with the glories Of crimson and gold, All touch'd with the glories Of crim- son and gold.
We grasp at the bub- ble, It bursts at the clutch, We grasp at the bub - ble, It bursts at the clutch.
The true and the last - ing Our thoughts should engage, The true and the lasting Our thoughts should engage.

Il. 256.—The time for Joy.

J. S. Stallybrass. Gastoldi.

1st and 2d Soprano.

1. When the winter's pass'd away, When woods put on their green array, Fa la la la la la la, Fa

Alto.

2. In the leaf-y month of June, Un-der a high and cloudless moon, Fa la la la la la la,

3. Let the summer sun be high, Or winter fogs blot out the sky, Fa la

Bass and Tenor.

Fa la la la la la.

la la, Fa la la la la. Then the birds conspire to sing, Then, then with joy they

Fa la la, Fa la la la la. Ere the dew hath shut the rose, While yet a breath of

la, Fa la la la la la la la la. Songs of joy can still a-rise, Deep in the heart their

Fa la la la la la la.

Fa la la la la la.

hail the spring, Fa la la la la la la la la la, Fa la la la la.

evening blows, Fa la la la la la la, Fa la la la la la la la.

fountain lies, Fa la la, Fa la la la la la la la la.

Fa la la la la la la.

p *f*

cres.

Hark! do you hear the tale they tell? Near and more near the tid - ings swell: Now, with a sun - ny

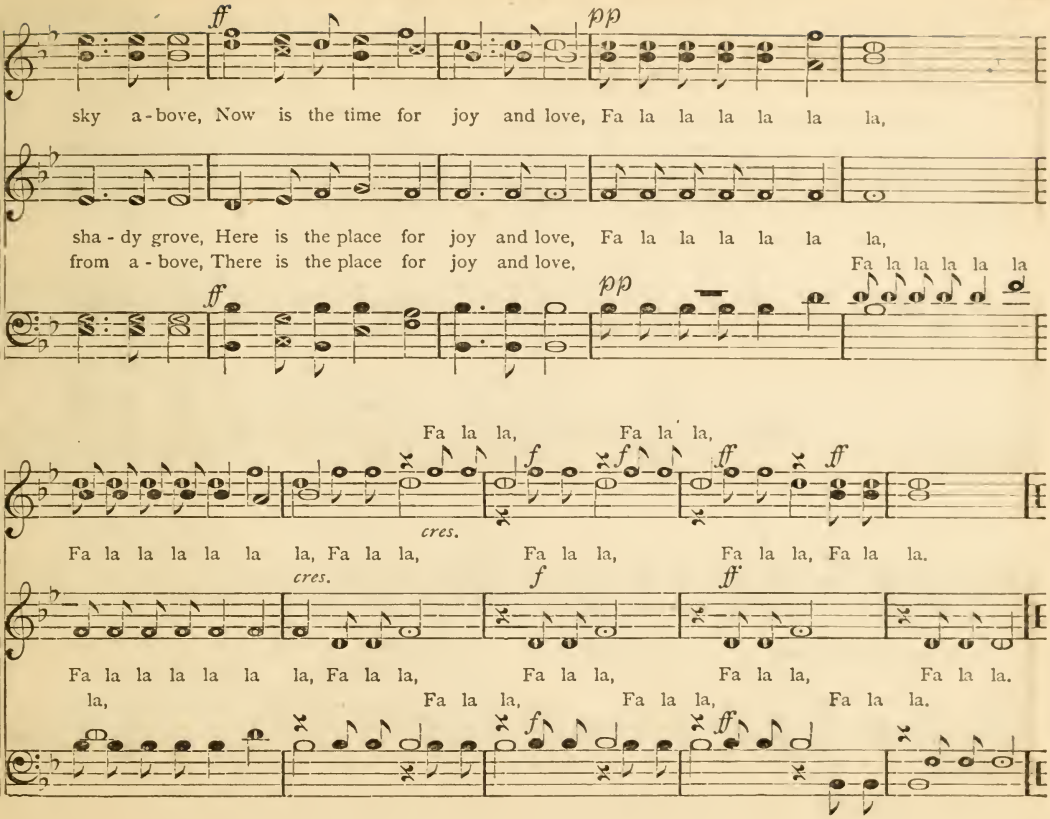
p *f*

Hark! do you hear the night-in - gale Sing loud and clear His thrill - ing tale? Here, in the green and

Hark! do you hear our songs resound, Still loud and clear, The whole year round? Where joy descend-eth

Hark! do you hear,

p *p* *f*


ff
pp
sky a-bove, Now is the time for joy and love, Fa la la la la la la,
sha-dy grove, Here is the place for joy and love, Fa la la la la la la,
from a-bove, There is the place for joy and love, Fa la la la la la
ff
pp
Fa la la, Fa la la,
f
ff
ff
cres.
Fa la la la la la la, Fa la la, Fa la la, Fa la la, Fa la la.
cres.
f
ff
Fa la la la la la la, Fa la la, Fa la la, Fa la la, Fa la la.
la, Fa la la, Fa la la, Fa la la.
f
ff

Il. 157.—If I had but two little Wings.

Coleridge. Henry Smart.

p *cres.*

If I had but two lit - tle wings, And were a lit - tle feath - 'ry bird, To you I'd fly, my

dear, To you, to you I'd fly, my dear; But thoughts like these, but

p

But thoughts like these are i - dle things, . .

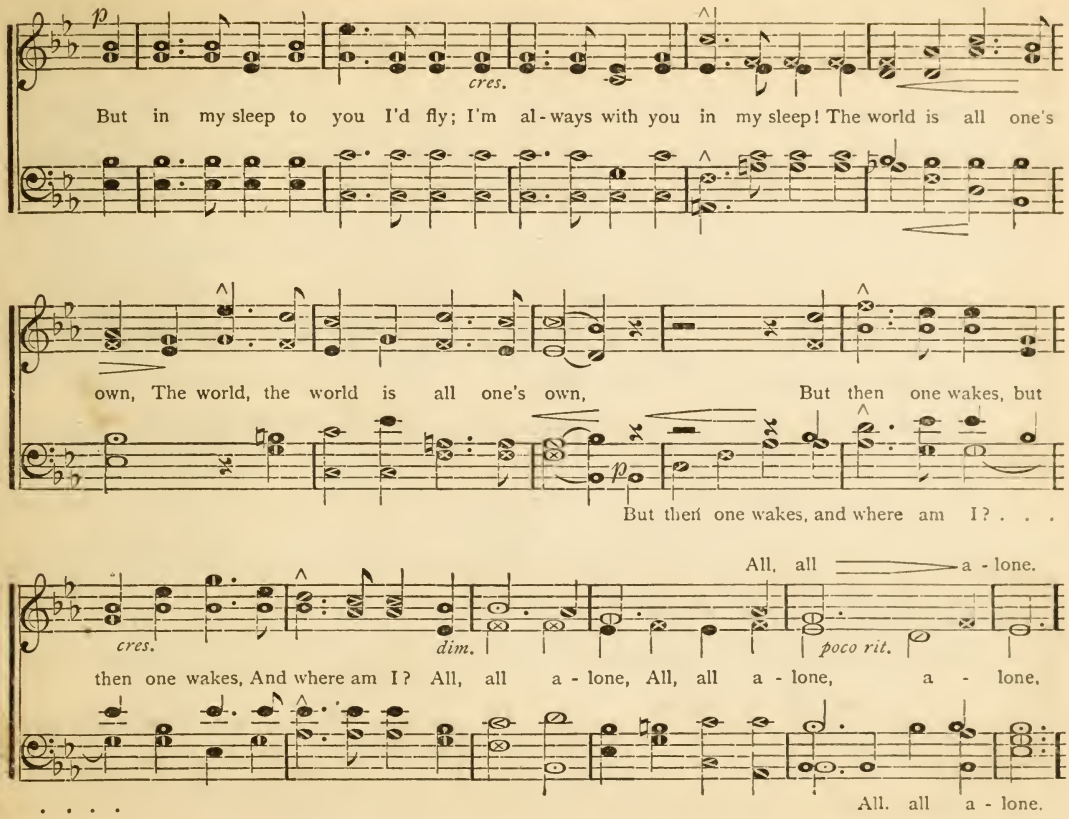
poco rit.

cres. *dim.*

thoughts like these are i - dle things, And I stay here, and I, and I stay here,

And I stay here,

. . . like these are i - dle things, And I stay here, and I stay here, and I stay here,


p
cres.
But in my sleep to you I'd fly; I'm al-ways with you in my sleep! The world is all one's
own, The world, the world is all one's own, But then one wakes, but
p
But then one wakes, and where am I? . . .
All, all a-lone.
cres.
dim.
poco rit.
then one wakes, And where am I? All, all a-lone, All, all a-lone, a-lone,
. . . .
All. all a-lone.

If I had but two little Wings.—Concluded.

Key Bb.

cres.

Sleep stays not, tho' a mon-arch bids; So I love to wake ere break of day; For tho' my sleep be

For tho' my sleep be gone, gone, For tho' my sleep, my sleep be gone,

Key Eb.

Yet while 'tis dark, *p*

Yet while 'tis dark one shuts one's lids, Yet

For tho' my sleep be gone, Yet while, . . . while 'tis dark one shuts one's lids, one

dim. *p* *poco rit.*

while 'tis dark one shuts one's lids And still dreams on, and still, and still dreams on.

And still dreams on.

shuts, one shuts one's lids And still dreams on, and still dreams on, and still dreams on.

Il. 258.—Swiftly from the Mountain's Brow.

Cunningham. Samuel Webbe.

Swift-ly, swift-ly from the mountain's brow, Shadows, shadows nurs'd by night re-tire, re-tire,

Swift-ly from the mountain's brow, Shadows, shadows nurs'd by night re-tire, re-tire.

Swift-ly from the mountain's brow, Shadows nurs'd by night re-tire, re-tire,

Swift-ly, swiftly from the mountain's brow, Shadows nurs'd, shadows nurs'd by night re-tire, re-tire,

Swiftly, swiftly from the mountain's brow, Shadows, shadows nurs'd by night re-tire, re-tire

. . . Swiftly from the mountain's brow, Shadows, shadows nurs'd by night re-tire, re-tire.

. . . Swiftly from the mountain's brow, Shadows nurs'd by night re-tire, re-tire, re-

. . . . . from the mountain's brow, Shadows nurs'd, shadows nurs'd by night re-tire, re-tire, .

Swiftly from the Mountain's Brow.—Continued.

Dolce.

Key Bb.

And the peeping sunbeams now, ... Now paint with gold, now paint with

And the peeping sunbeams now, ... Now paint with gold, now, now paint with

- - tire. . . . . And the peeping sunbeams now paint with gold, now paint with

. . . . . And the peeping sunbeams now paint with gold, . . . now paint with

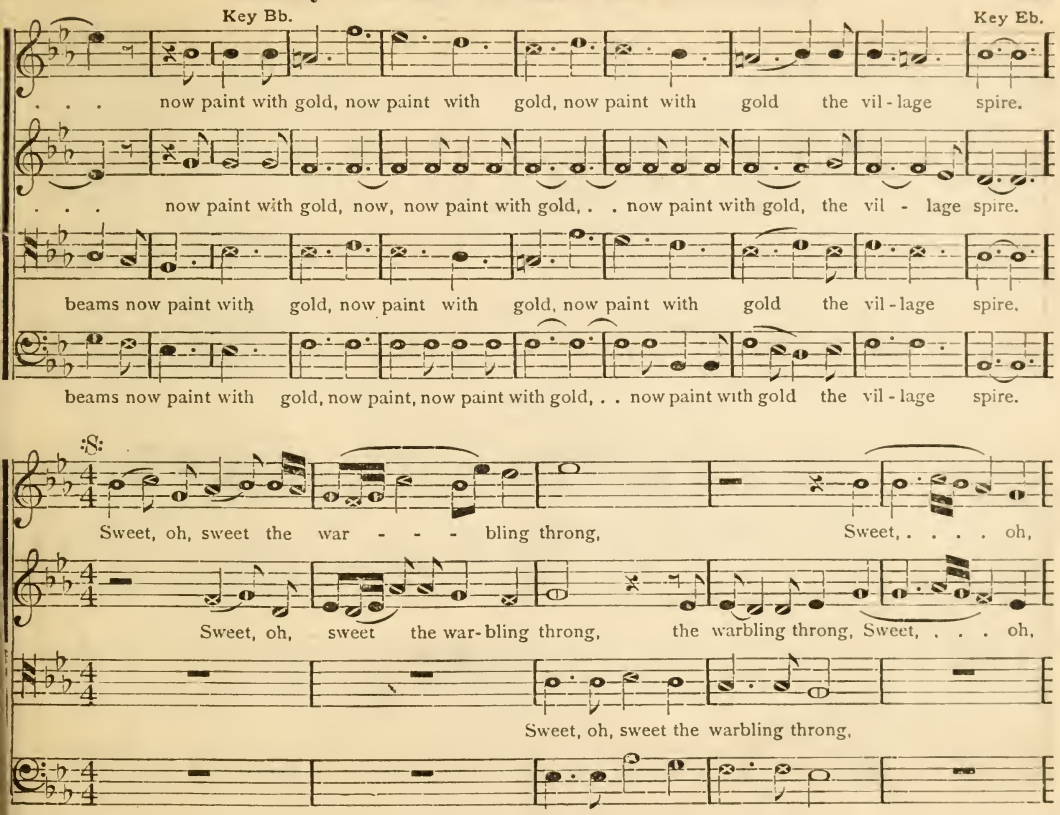
Key Eb.

gold, now paint with gold the village spire, And the peeping sunbeams now, ...

gold, . . now paint with gold the vil - lage spire, And the peeping sunbeams now, ...

gold, now paint with gold the vil-lage spire, . . And the peeping sun-

gold, . . now paint with gold the vil-lage spire, And the peeping sunbeams, and the peeping sun-


Key Bb.
Key Eb.
. . . now paint with gold, now paint with gold, now paint with gold the vil - lage spire.
. . . now paint with gold, now, now paint with gold, . . now paint with gold, the vil - lage spire.
beams now paint with gold, now paint with gold, now paint with gold the vil - lage spire.
beams now paint with gold, now paint, now paint with gold, . . now paint with gold the vil - lage spire.
:S:
Sweet, oh, sweet the war - - - bling throng, Sweet, ... oh,
Sweet, oh, sweet the war - bling throng, the warbling throng, Sweet, . . . oh,
Sweet, oh, sweet the warbling throng,

sweet the war - bling throng On the white emblossom'd spray, the white emblossom'd spray,

sweet the war - bling throng, the warbling throng On the

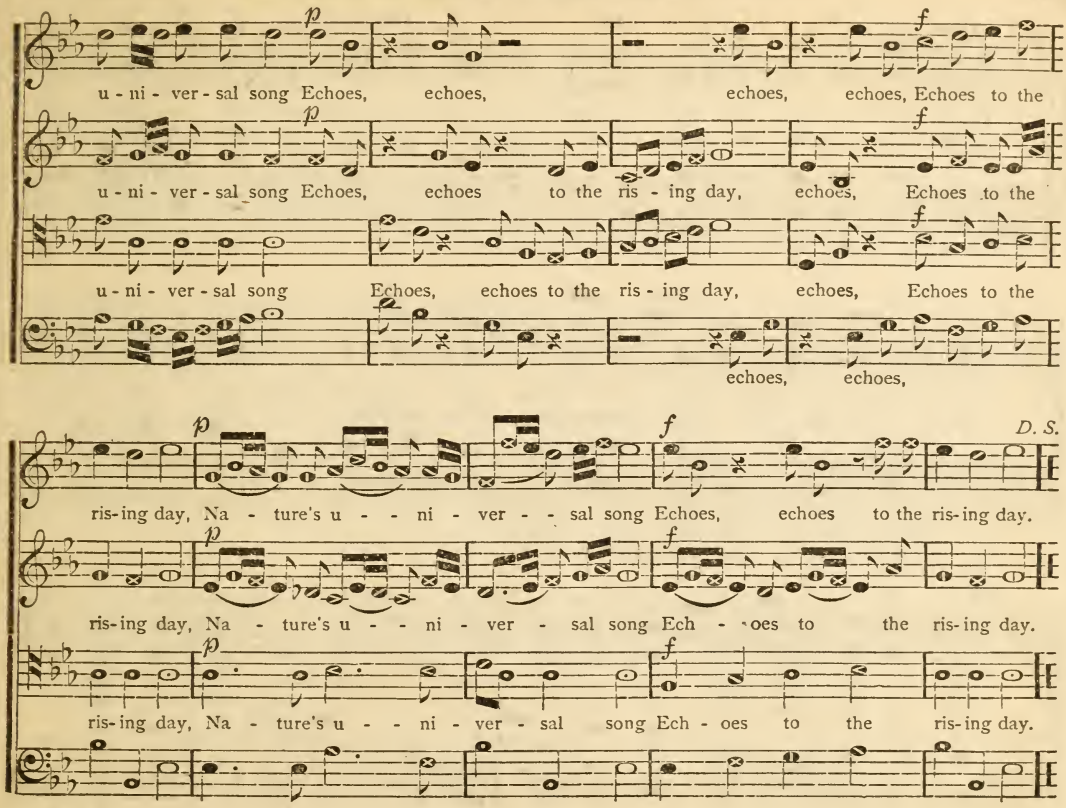
Sweet, oh, sweet the warbling throng On the white emblossom'd spray, on the

On the white emblossom'd spray, Nature's u - ni - ver - sal song, Nature's

white emblossem'd spray, Nature's

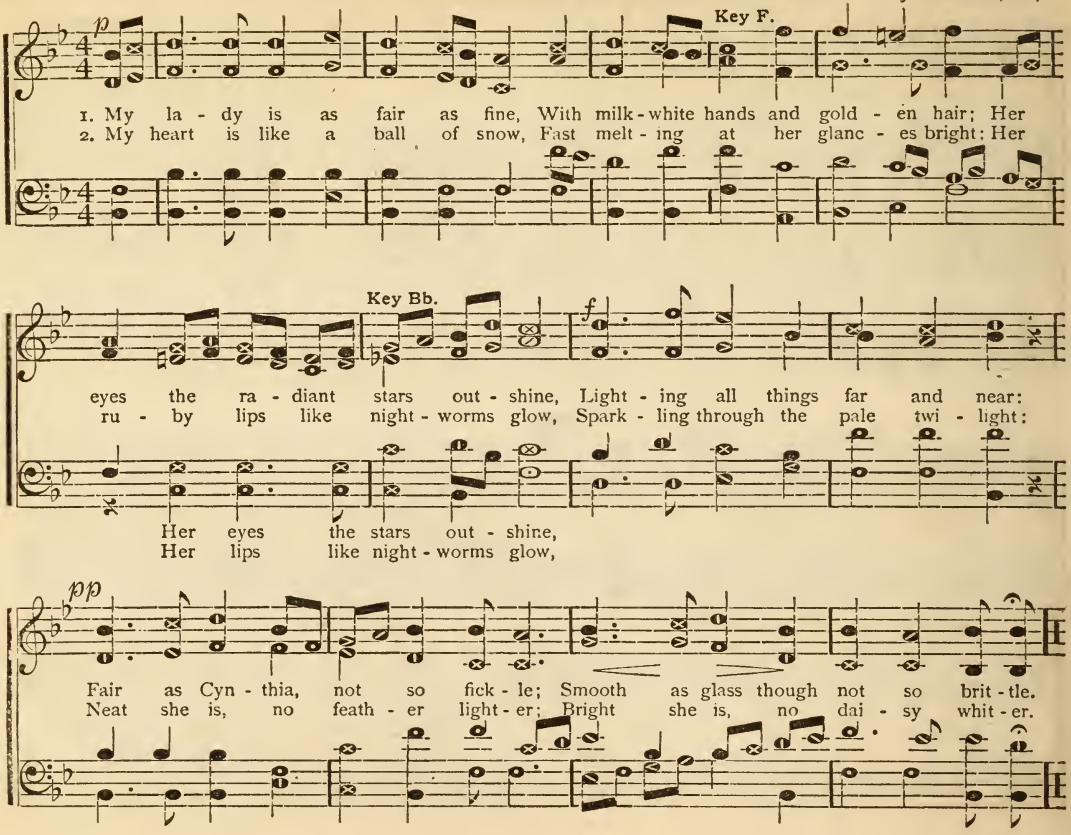
white emblossom'd spray, Nature's u - ni - ver - sal song, . . Nature's

On the white emblossom'd spray,


p
f
u - ni - ver - sal song Echoes, echoes, echoes, echoes, Echoes to the
u - ni - ver - sal song Echoes, echoes to the ris - ing day, echoes, Echoes to the
u - ni - ver - sal song Echoes, echoes to the ris - ing day, echoes, Echoes to the
echoes, echoes,
D. S.
ris-ing day, Na - ture's u - - ni - ver - - sal song Echoes, echoes to the ris-ing day.
ris-ing day, Na - ture's u - - ni - ver - sal song Ech - oes to the ris-ing day.
ris-ing day, Na - ture's u - - ni - ver - sal song Ech - oes to the ris-ing day.

Il. 159.—My Lady is as Fair as Fine.

John Benet, 1614.



Il. 160.—Harvest Home.

G. A. Macfarren.

Quickly.

Harvest home, harvest home, har - vest home, Harvest home, harvest home, har - vest home, We

p

Key A.

cres.

We come, we come, And we bring the last load of our gold-en grain, Loud-ly shout, loud-ly shout, a-

come, . . Loud-ly shout, loud-ly

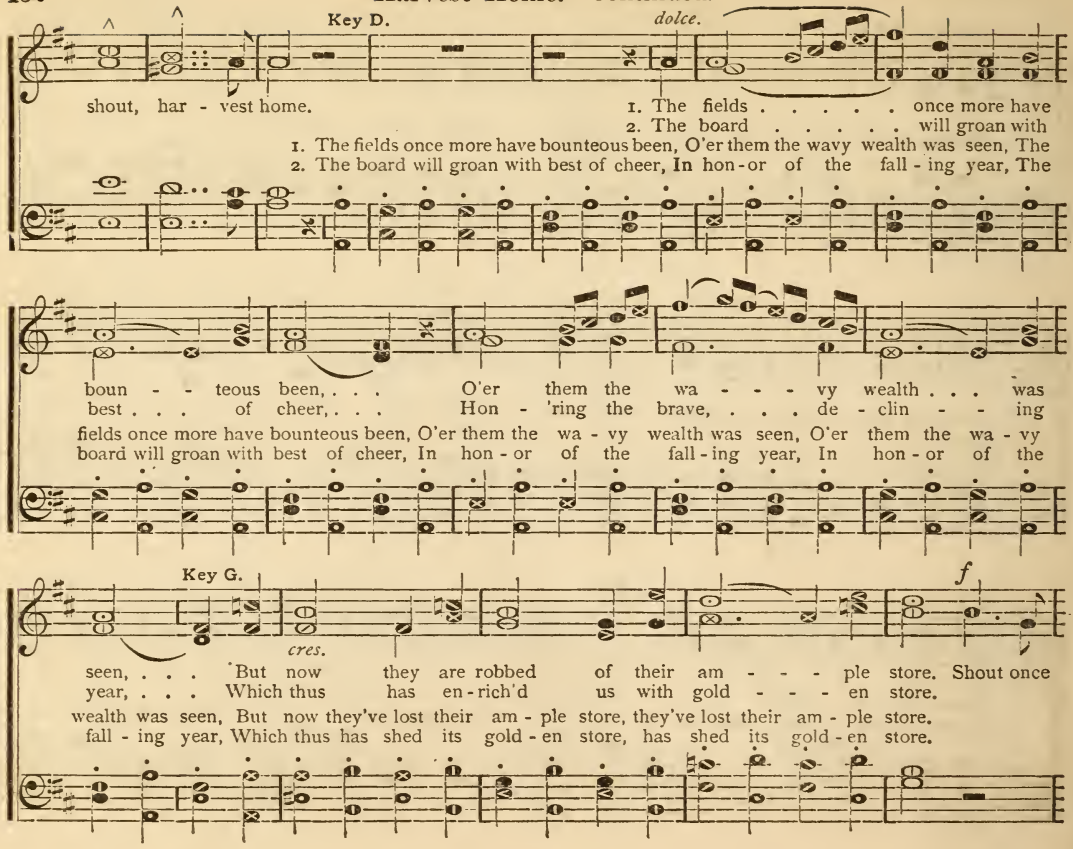
ff

ff

gain, a-gain, a-gain. Har-vest home, har-vest home,

shout, a-gain, a-gain. Har-vest home, ... har-vest home, ... Loud-ly shout, loud-ly

Harvest Home.—Continued.



Harvest Home.—Concluded.

Key D. *più cres.* *ff a tempo.*

more, ... shout once more, ... once more, shout once more, Harvest home,
Loud-ly shout, ... loud-ly shout, ...

Loud-ly shout,

sf

har-vest home, har - vest home, Har-vest home, har-vest home, har - - vest home.

Il. 261.—Lord, in this Thy Mercy's Day.

J. Cruger.

1. Lord, in this thy mercy's day, Ere it pass for aye a-way, On our knees we fall and pray.
2. By thy night of ag-o-ny, By thy sup-pli-ca-ting cry, By thy wil-ling-ness to die.
3. By thy tears of bit-ter woe For Je-ru-sa-lem be-low, Let us not thy love fore-go.
4. Grant us 'neath thy wings a place, Lest we lose this day of grace, Ere we shall be-hold thy face.

Il. 262.—Sunshine After Rain.

Henry Lahee.

mf Key F.

1. I left my love in Eng - land, In pov - er - ty and pain, The tears hung heavy in my eyes, But

2. I left my love in Eng - land, And sailed the stormy sea, To earn my bread by dai - ly toil, An

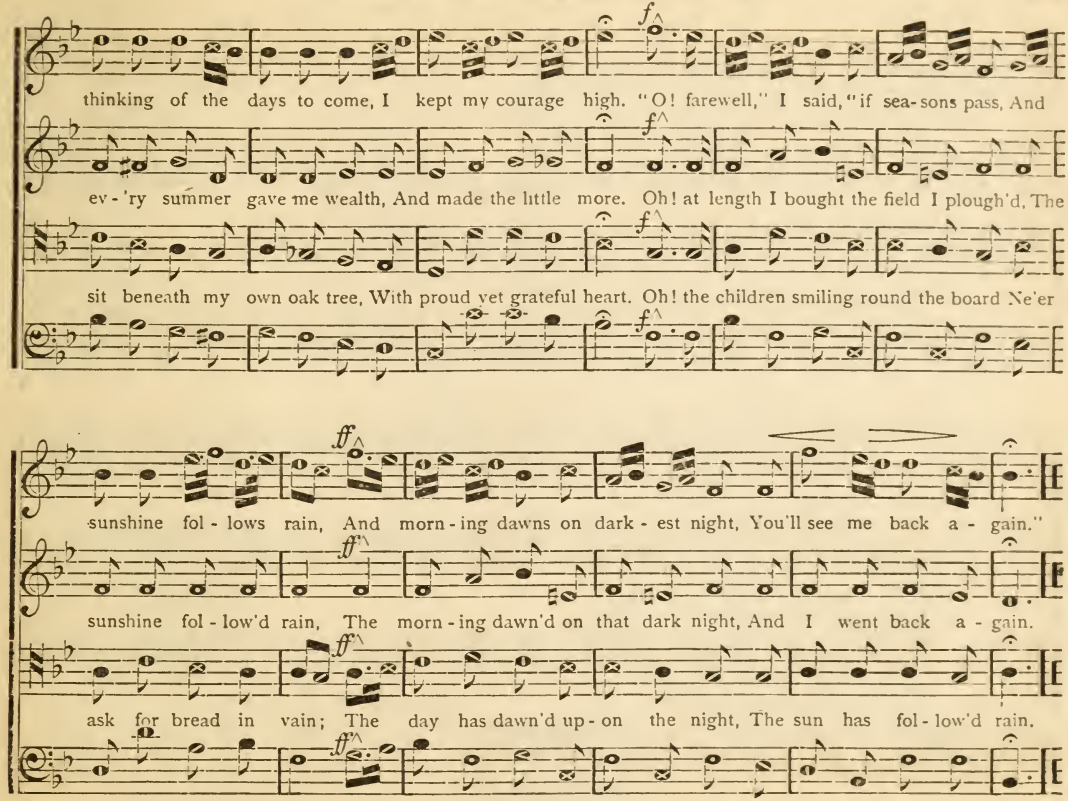
3. I sought my love in Eng - land, And brought her o'er the sea; A hap - py man, a hap - py wife, To

Key Bb. *p*

hers came down like rain. I gave her half of all I had, Repressed the ris - ing sigh, For
I gave her half of all I had,

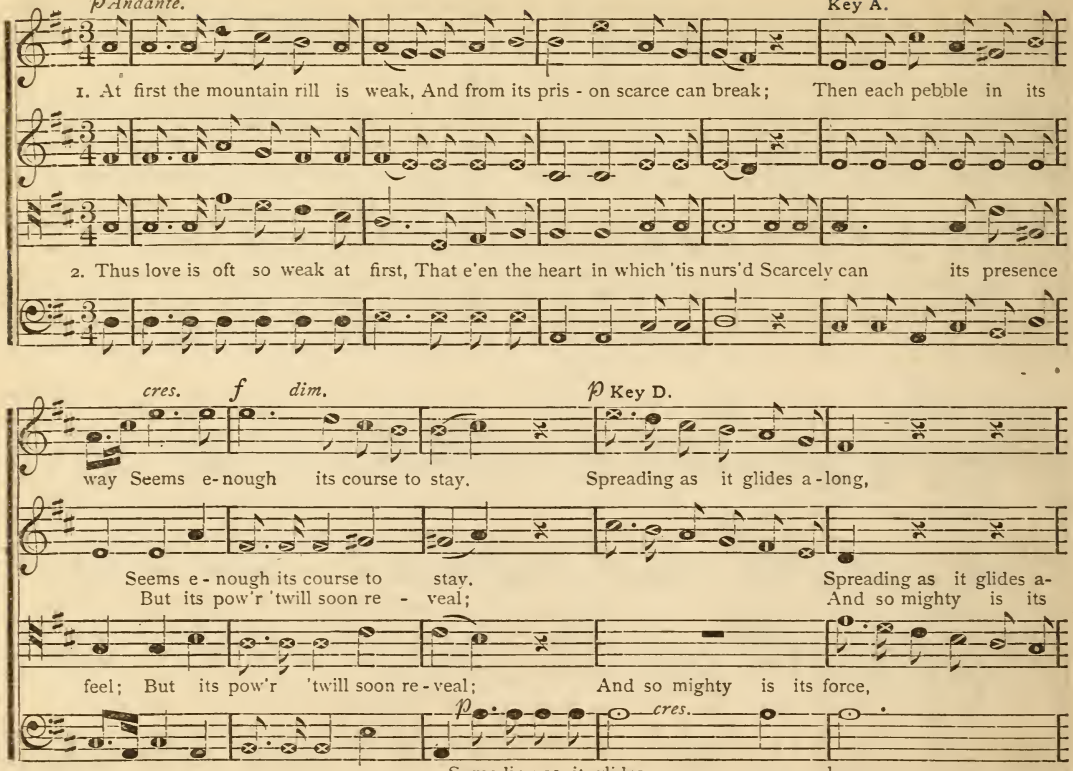
hon - est man and free. I wrought and strove from morn till night, And saved my little store; And
I wrought and strove from morn till night,

bless my home and me. My farm is large, my wants are small, I bid my care de - part; And
My farm is large, my wants are small,


f
thinking of the days to come, I kept my courage high. "O! farewell," I said, "if sea-sons pass, And
f
ev-'ry summer gave me wealth, And made the little more. Oh! at length I bought the field I plough'd, The
f
sit beneath my own oak tree, With proud yet grateful heart. Oh! the children smiling round the board Ne'er
f
ff
sunshine fol-lows rain, And morn-ing dawns on dark-est night, You'll see me back a-gain."
ff
sunshine fol-low'd rain, The morn-ing dawn'd on that dark night, And I went back a-gain.
ff
ask for bread in vain; The day has dawn'd up-on the night, The sun has fol-low'd rain.
ff

Il. 263.—At first the Mountain Rill.

John Oxenford. G. A. Macfarren.



mf *p*

Soon it is a torrent strong; And its path is broad and free, As it bounds in - to the

p

long, Soon it is a torrent strong; And its path is free,
force, Nothing can restrain its course; Riches, what are they?

Nothing can restrain its course; Riches, honors, what are they? Love thro' all will find a

f *p* *cres.*

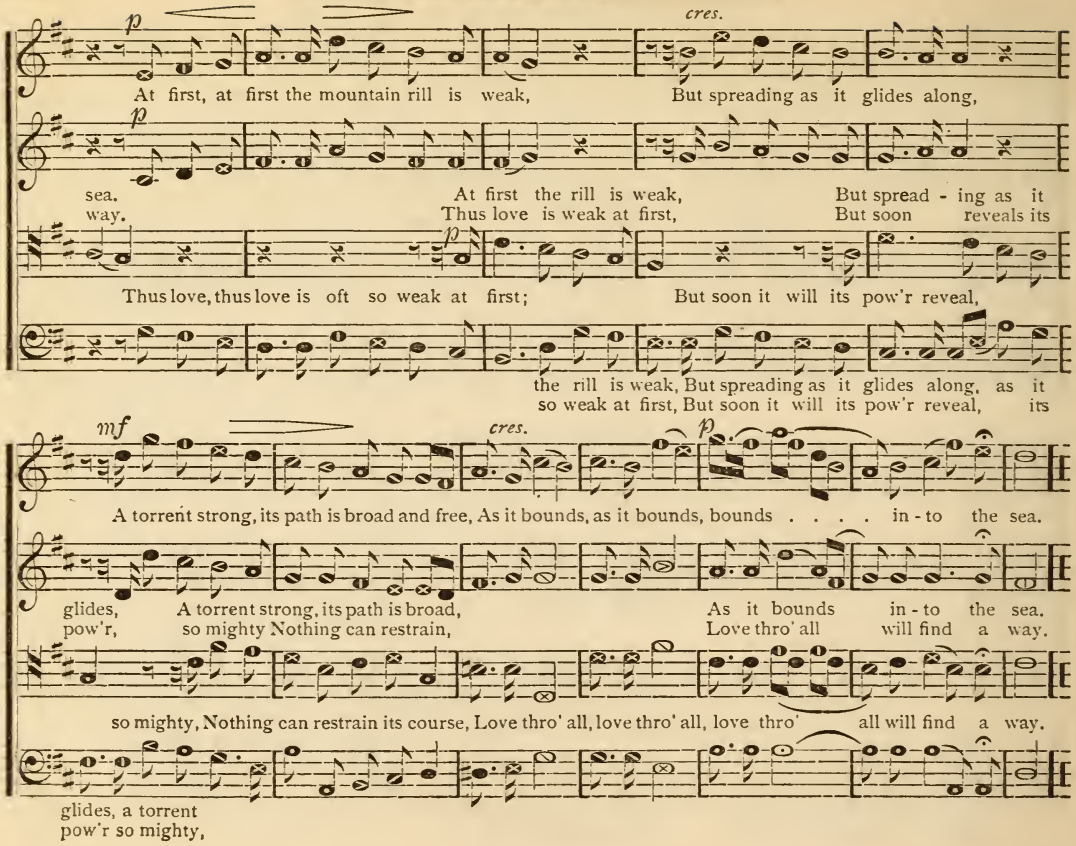
sea. And its path is broad and free, As it bounds in - to the sea.

As it bounds, as it bounds in - to the
Love thro' all, love thro' all will find a

way; Nothing can restrain its course; Love thro' all will find a way.

Soon it is a torrent strong; And its path is free,
Nothing can restrain its course, can restrain its course,

At first the Mountain Rill.—Concluded.



Il. 264.—A Solemn Calm

J. S. Stallybrass. Mendelssohn.

f *Adagio.* *p* *pp* *cres.*

A solemn calm, a si - lence ho - ly, Now lies on all things far and nigh; The woods a - lone are bend - ing

f *p* *pp*

f *p* *pp*

A solemn calm, a si - lence ho - ly, Now lies on all things far and nigh; The woods a - lone are bend - ing

f

sf *dim.* *f* *p*

low - ly, To greet their Maker pass - ing by, To greet their Maker pass - ing by.

f

To greet their Maker, greet their Mak - er pass - ing by.

f

low - ly, To greet their Maker passing by, To greet their Maker pass - ing by, their Mak - er passing by.

Il. 265.—Night Around.

Air by Weingand.

1. Night a - round is soft - ly creep - ing, All the
2. Tho' a - round these clois- ters night - ly Spir - its

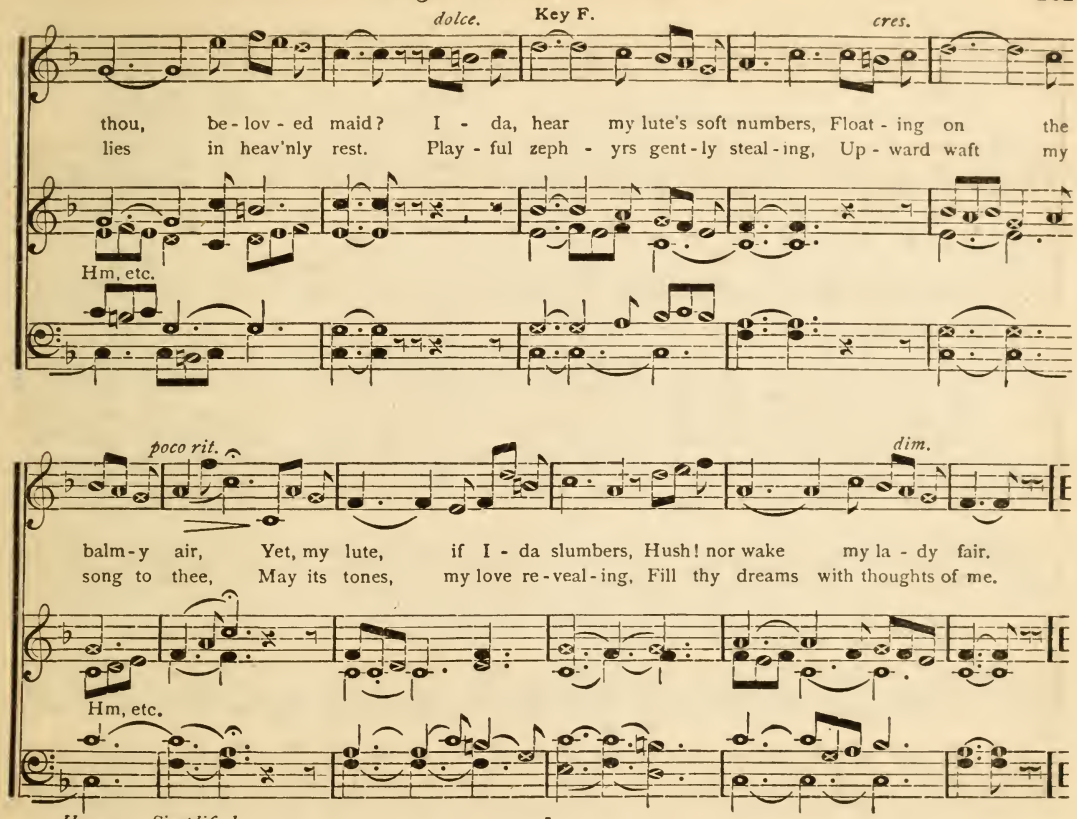
Hm, etc.

Key C. *cres.*

earth to rest is laid, Grief it - self lies calm - ly sleep - ing, Sleep - est
awe the tim - id breast, Love fears not where slumb'ring light - ly I - da

Hm, etc.

Humming Accompaniment is produced by a soft voice from the larynx resounding in the nose—the lips being closed; the singer must be careful not to contract the muscles of the nose so as to produce a nasal quality of tone. Care should be taken to secure an exact and unanimous striking of the tones.


dolce.
Key F.
cres.
thou, be - lov - ed maid? I - da, hear my lute's soft numbers, Float - ing on the
lies in heav'nly rest. Play - ful zeph - yrs gent - ly steal - ing, Up - ward waft my
Hm, etc.
poco rit.
dim.
balm - y air, Yet, my lute, if I - da slumbers, Hush! nor wake my la - dy fair.
song to thee, May its tones, my love re - veal - ing, Fill thy dreams with thoughts of me.
Hm, etc.

Allegro vivace.

Il. 266.—The Gipsy's Tent.

Bohemian Air arr. by W. H. Birch.

SOLO—Soprano or Tenor.

1. We live so mer - ry, so hap - py and free, Dancing and sing - ing be - neath the oak tree.
2. Come to our greenwood home and blithesome be, In the wild woods to roam light - ly and free.

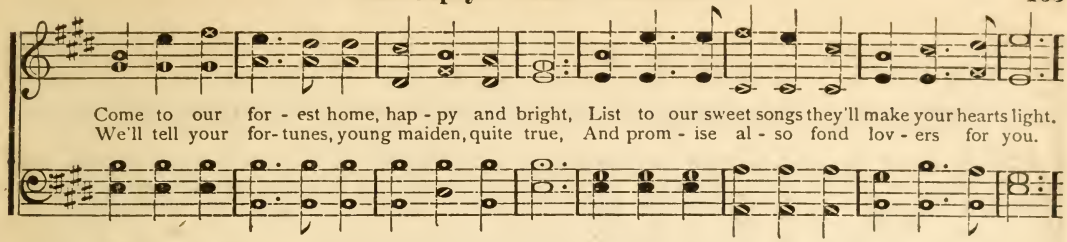
La la la la la la la la la la la la, La la la la la la la la la la la la.

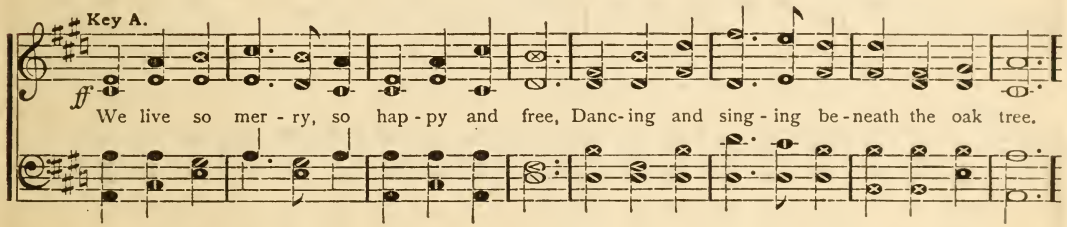
CHORUS. *ff*

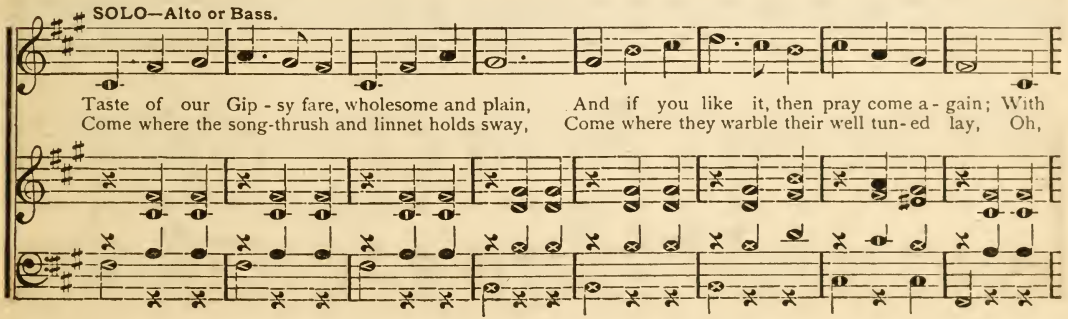
We live so mer - ry, so hap - py and free, Danc - ing and sing - ing be - neath the oak tree.
Come to our greenwood home and blithesome be, In the wild woods to roam light - ly and free.

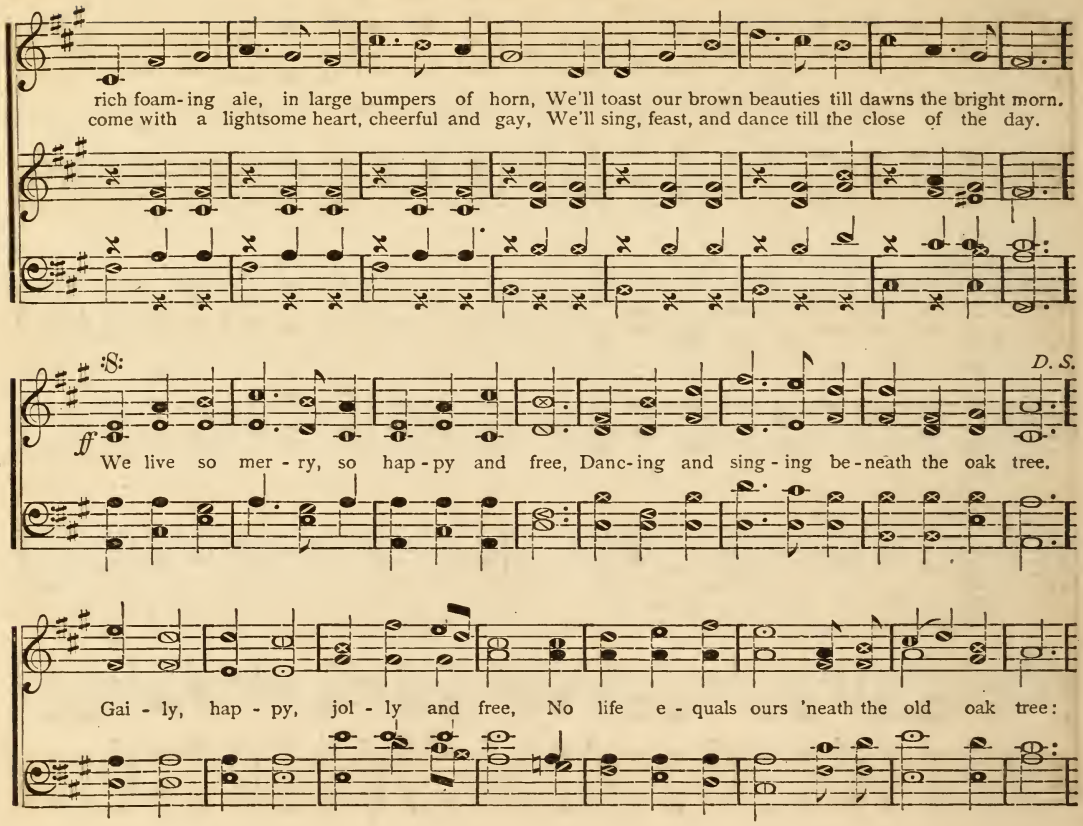
Key E.

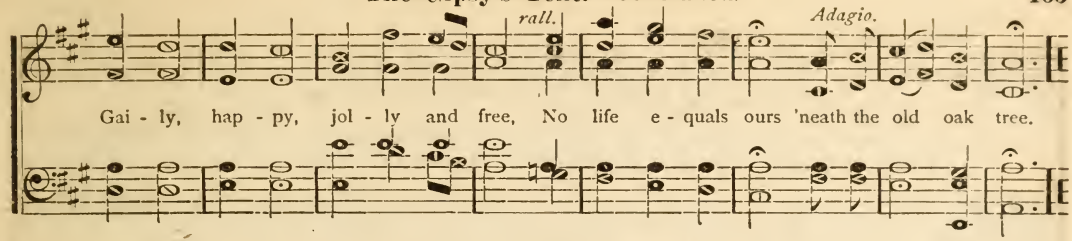
Come to our for - est home hap - py and bright; List to our sweet songs, they'll make your heart light.
We'll tell your fortunes young maiden quite true; And prom - ise al - so fond lov - ers for you.


Come to our for - est home, hap - py and bright, List to our sweet songs they'll make your hearts light.
We'll tell your for- tunes, young maiden, quite true, And prom - ise al - so fond lov - ers for you.


Key A.
ff
We live so mer - ry, so hap - py and free, Danc- ing and sing - ing be - neath the oak tree.

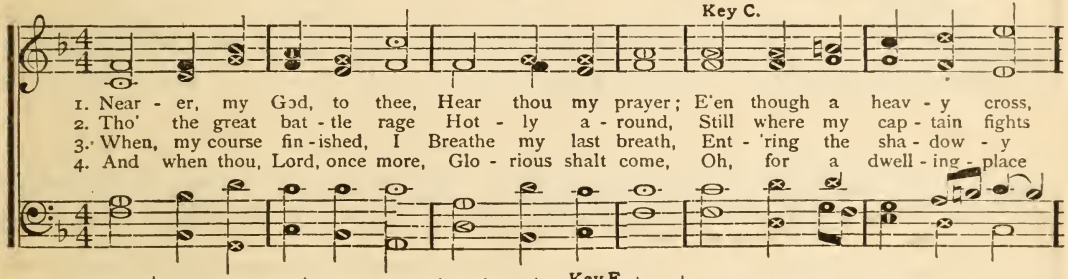

SOLO—Alto or Bass.
Taste of our Gip - sy fare, wholesome and plain, And if you like it, then pray come a - gain; With
Come where the song-thrush and linnet holds sway, Come where they warble their well tun- ed lay, Oh,

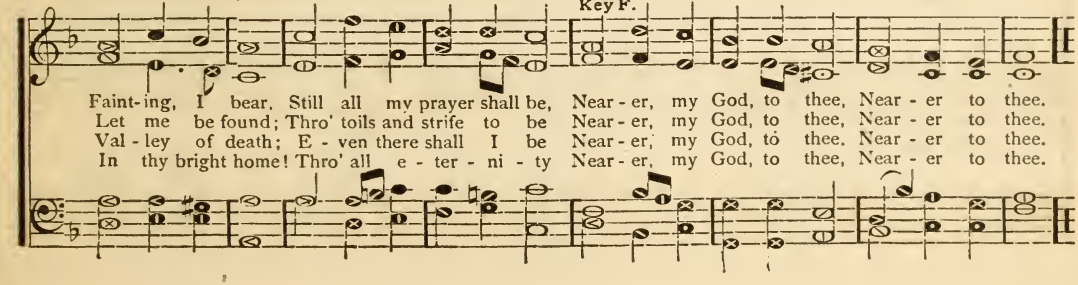

rich foam-ing ale, in large bumpers of horn, We'll toast our brown beauties till dawns the bright morn.
come with a lightsome heart, cheerful and gay, We'll sing, feast, and dance till the close of the day.
:S:
D. S.
ff
We live so mer - ry, so hap - py and free, Danc-ing and sing - ing be-neath the oak tree.
Gai - ly, hap - py, jol - ly and free, No life e - quals ours 'neath the old oak tree:



Il. 267.—Nearer to Thee.

Henry Smart.





Il. 268.—Angel of Hope.

George Bennett. G. Reichardt.

SOLO—Alto. *Sostenuto con espressione.*

1. As sweet to wea - ry hearts as slum - ber, And brooding gent - ly as the dove, When earth's low-
2. Blest an - gel, dark were life with - out thee, To prince and peasant thou art dear, Nor age, nor

cres.

p

Hm, etc.*

press - ing cares en - cum - ber, Bright hope comes, mission'd from above. Where gloom'd the cloud a glo - ry
youth can ev - er doubt thee, Thy radiant pres - ence all must cheer. Sweet Seraph, who, when E - den's

cres. *p*

Hm, etc.

* See note, page 160.

brightens, Where sorrow wept there gladness smiles; While trusting faith the spir - it light - ens, And aimless
por - tals Shut in those scenes so fair and bright, Still deign'd to so - lace fal - len mor - tals, And ha - lo

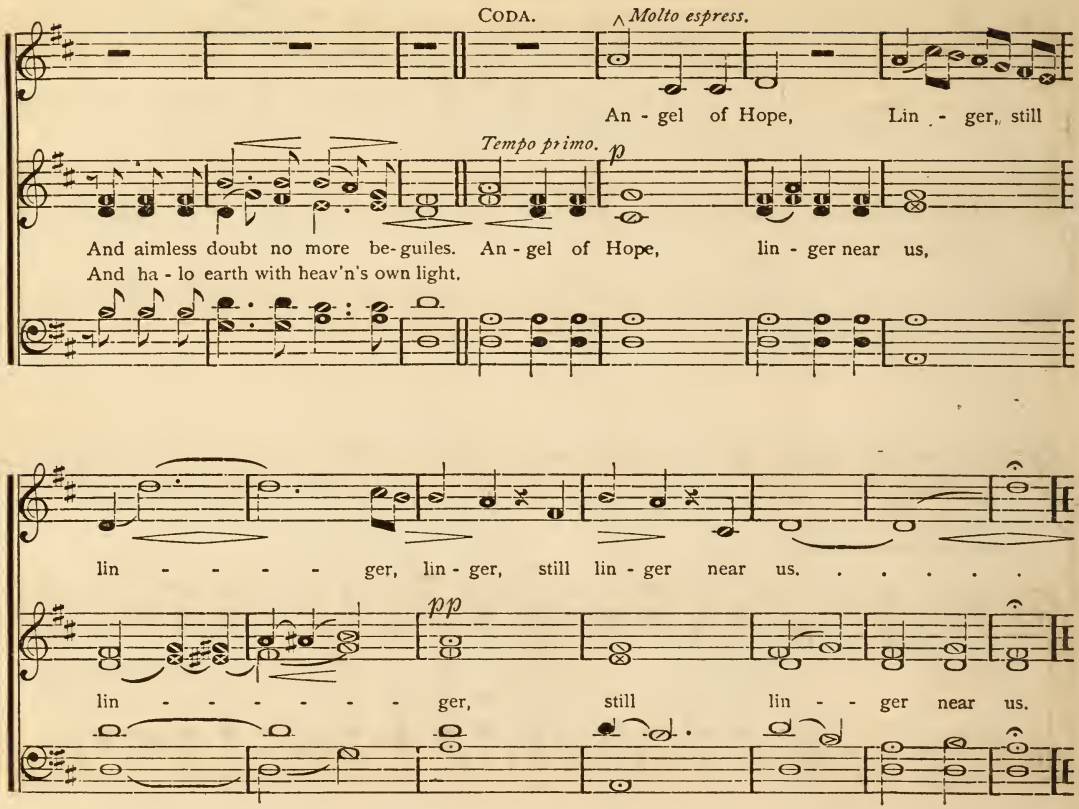
Hm, etc.

doubt no more be - guiles.
earth with heav'n's delight.

f Quicker.

Hm, etc.

While trusting faith the spir - it light - ens, And aimless doubt no more beguiles,
Still deign'd to so - lace fal - len mor - tals, And halo earth with heav'n's own light,


CODA.
Molto espress.
An - gel of Hope, Lin - ger, still
Tempo primo.
p
And aimless doubt no more be-guiles. An - gel of Hope, lin - ger near us,
And ha - lo earth with heav'n's own light.
lin - - - - - ger, lin - ger, still lin - ger near us. . . . . .
pp
lin - - - - - - - ger, still lin - - ger near us.

Il. 269.—Awake, Æolian Lyre.

Largo e sostenuto.

A - wake, a - wake, . . . Æ - o - lian lyre, a - wake, Æ - o - lian lyre, a - wake,
A - wake, a - wake, awake, and

A - wake, ... Æ - o - lian lyre, . . . a - wake, a - wake,

Quicker.
and give to rap - ture all thy trembling strings; From Helicon's harmo - nious
give to rap- ture, give to rap - ture all thy trembling strings; From Hel -icon's har-

and give to rap- ture, From
From Hel - i - con's har- mo - nious springs, ... A thou- sand rills . . .

springs, har - mo - nious springs, har - mo - nious springs, A thou- sand rills their
mo - nious springs,

Hel - icon's har - mo - - nious springs, har - mo- nious,

ma - zy progress take, a thou - sand rills their ma- zy pro-gress take, The laugh - ing flow'rs that

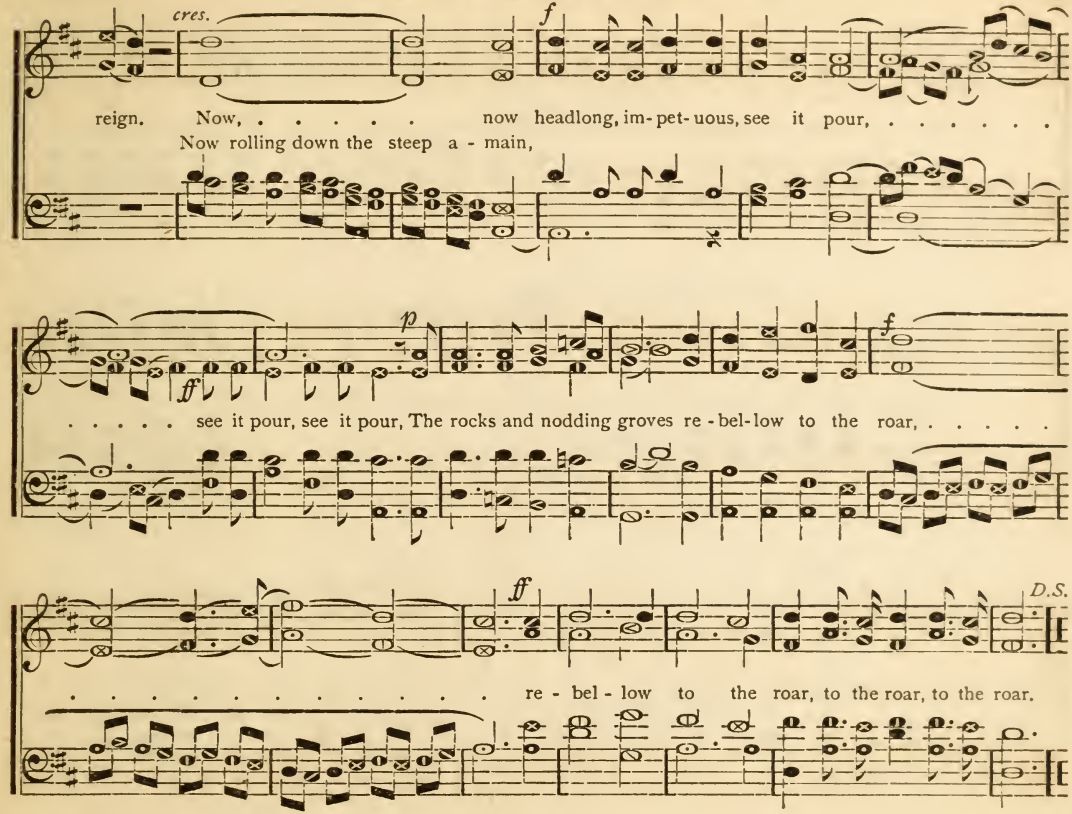
mf *p* *rall.* *f* *Largo e sostenuto.*

round them blow Drink life and fra- grance as they flow. Now the rich stream of mu - sic

p *f* *p* *ff* *Spiritoso.* *dolce.*

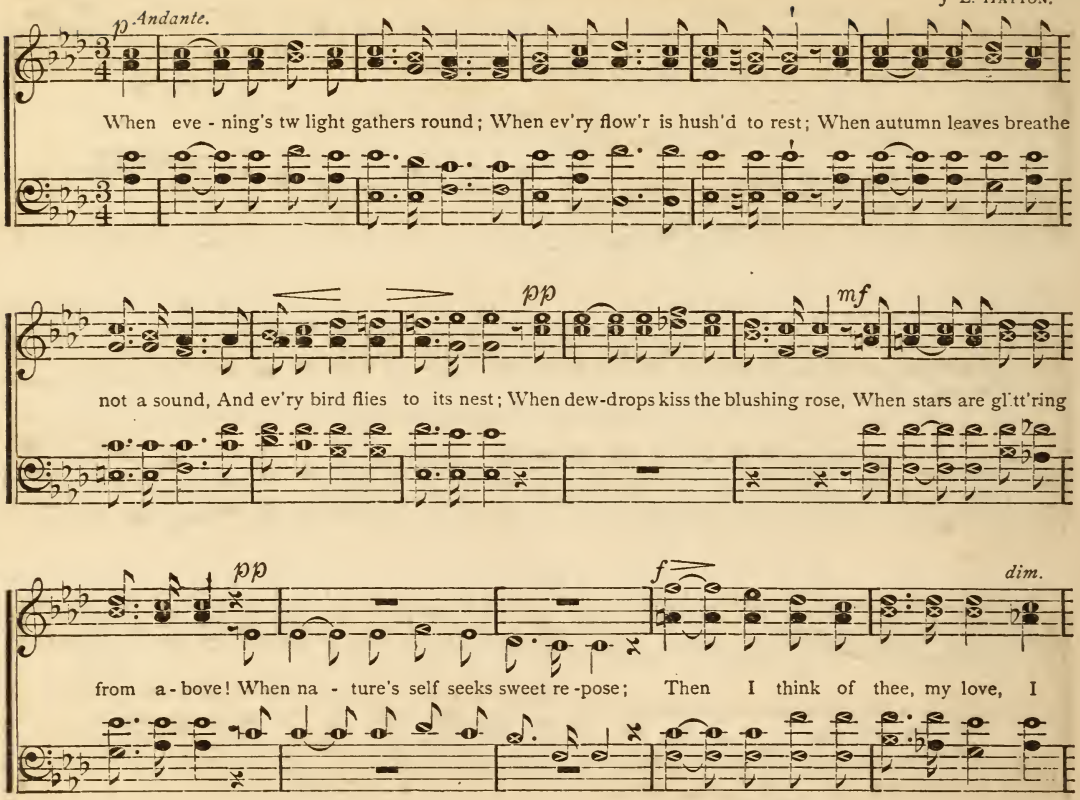
winds a - long, Deep, ma - jest - ic, smooth and strong. Thro' ver - dant vales, And Ce - res' golden

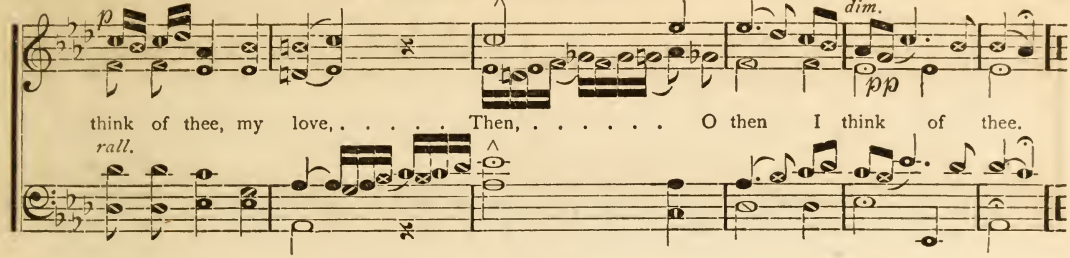
dolce.


cres.
f
reign. Now, ... now headlong, im-pet-uous, see it pour, ...
Now rolling down the steep a - main,
ff
p
f
. . . . . see it pour, see it pour, The rocks and nodding groves re - bel-low to the roar, ...
ff
D.S.
. . . . . re - bel - low to the roar, to the roar, to the roar.

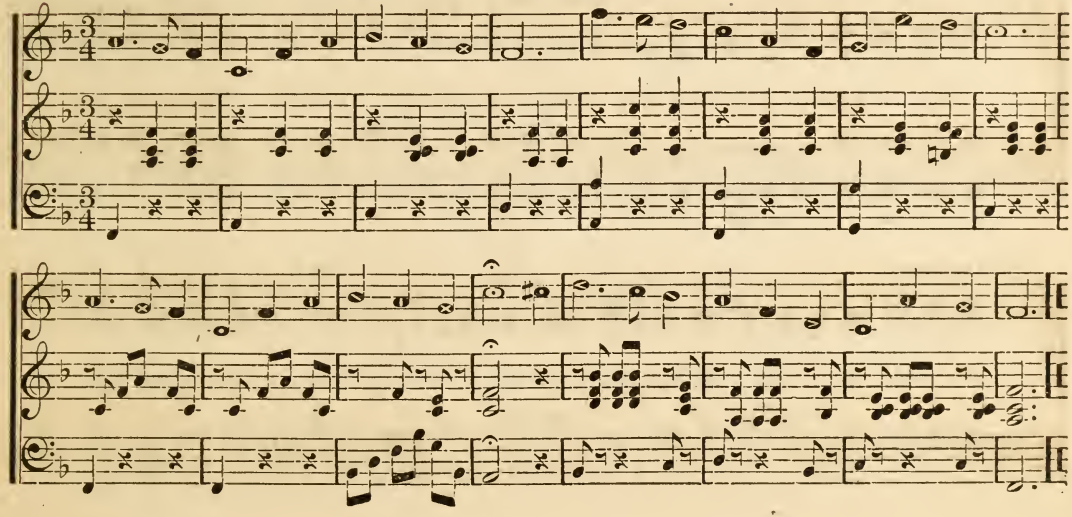
Il. 270.—When Evening's Twilight.

J. L. Hatton.



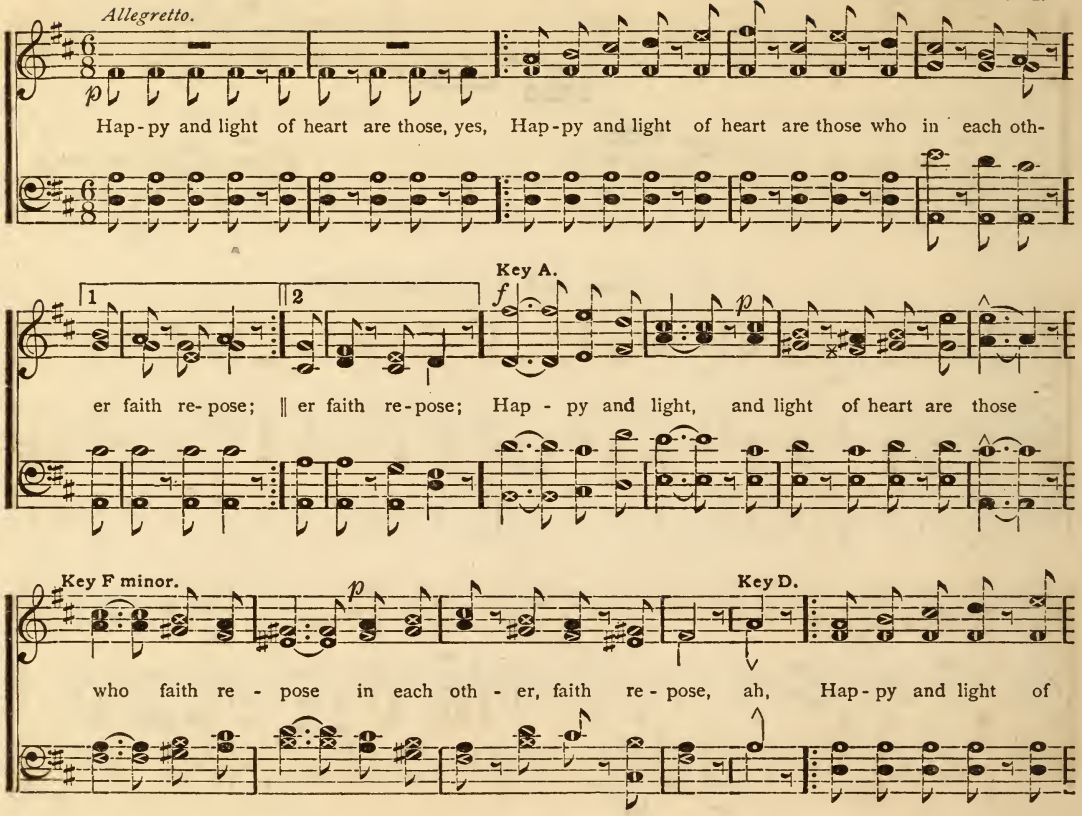


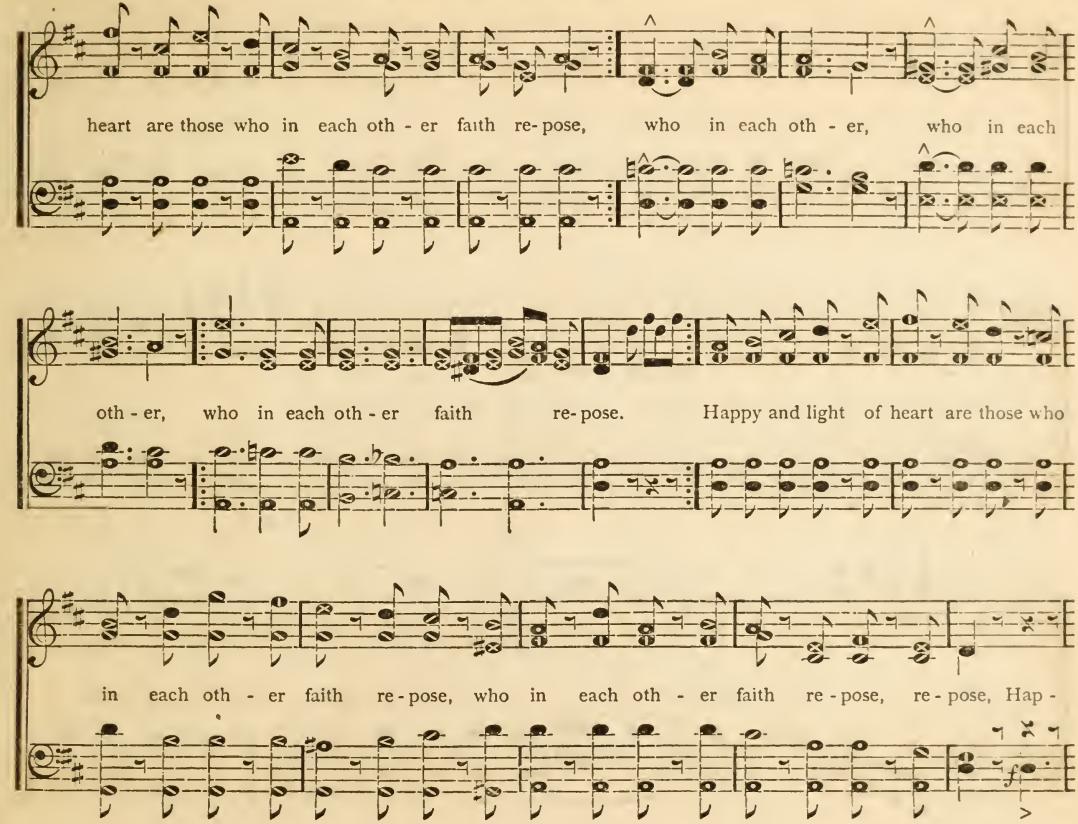
IL. 271.—Song and Accompaniment.

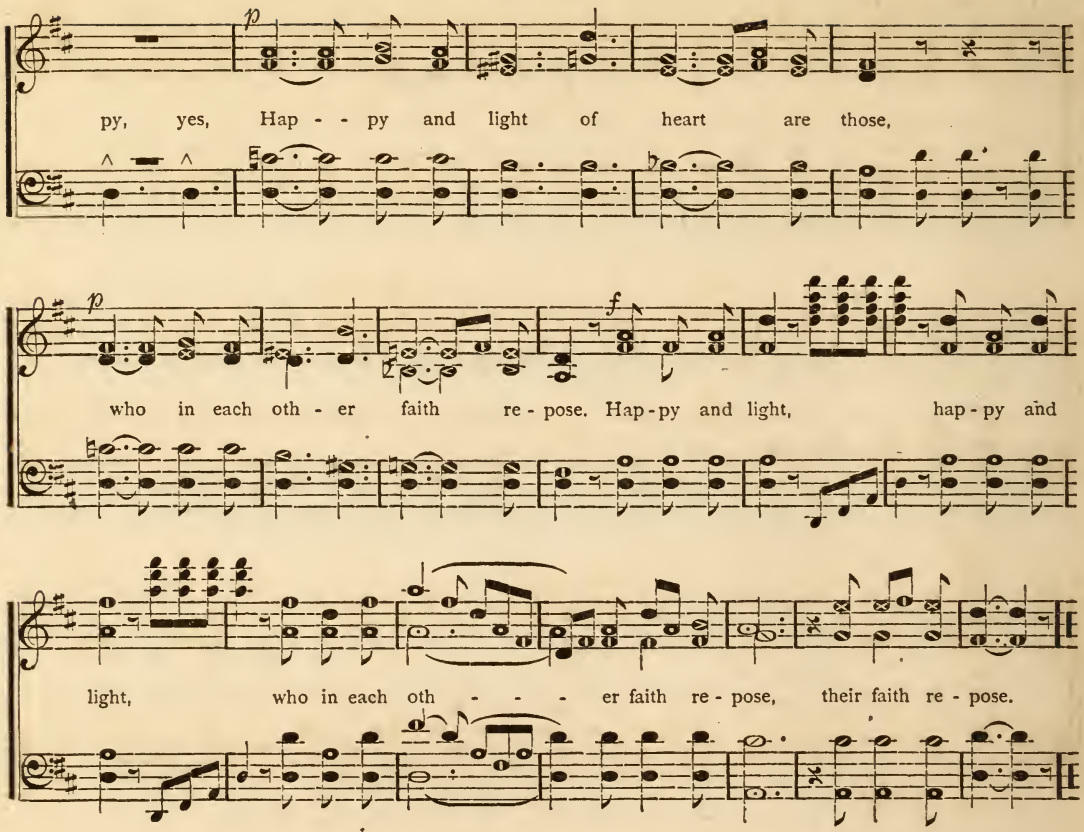


Il. 272.—Happy and light.

From the "Bohemian Girl."




heart are those who in each oth - er faith re- pose, who in each oth - er, who in each
oth - er, who in each oth - er faith re- pose. Happy and light of heart are those who
in each oth - er faith re - pose, who in each oth - er faith re - pose, re - pose, Hap -


p
py, yes, Hap - - py and light of heart are those,
p
f
who in each oth - er faith re - pose. Hap - py and light, hap - py and
light, who in each oth - - - er faith re - pose, their faith re - pose.

Il. 273.—A Spring Song.

From the "Afterglow."

Ciro Pinsuti.

Allegretto Moderato. *p* *legato* *staccatto.* *legato.*

1. I sat be-neath the A-beles old, The meads were shot with green and gold, And un-derneath my

Leggiero e staccatto. *legato.*

feet there rolled the lit-tle sil-v'ry Gad; The cuc-koo and the thrush were

un poco rall. *pp Leggiero Scherzoso.*

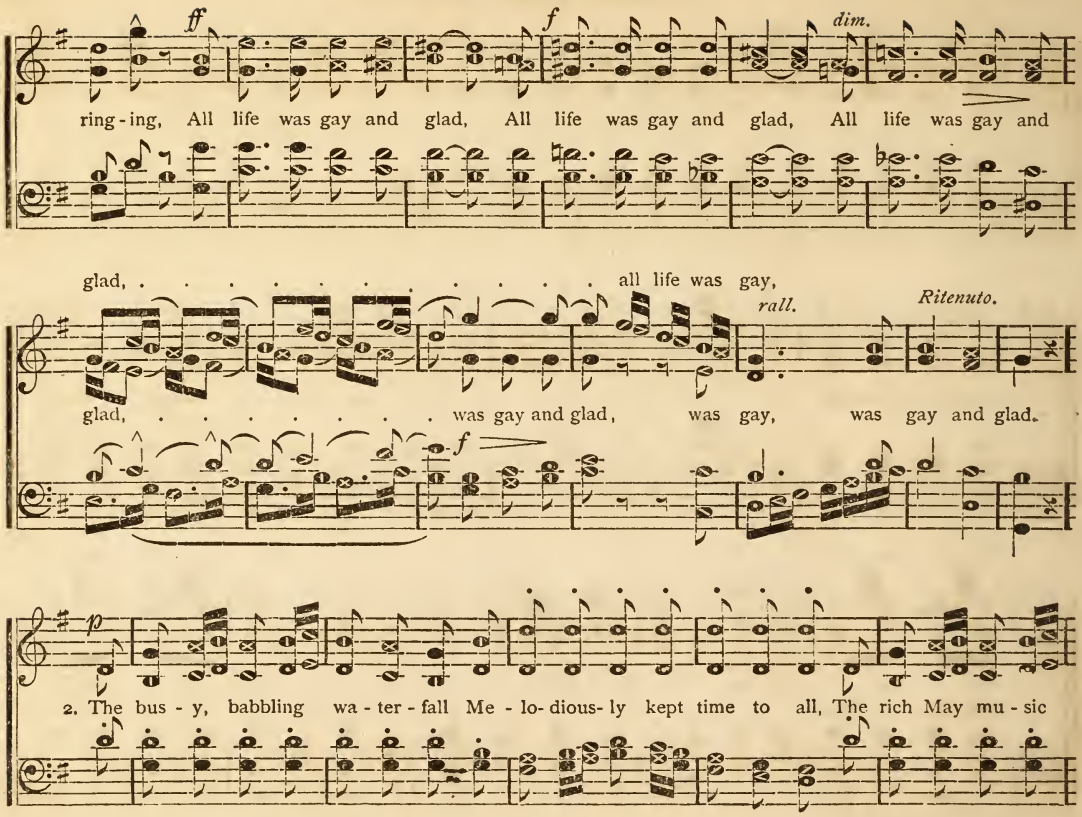
thrush were sing-ing,

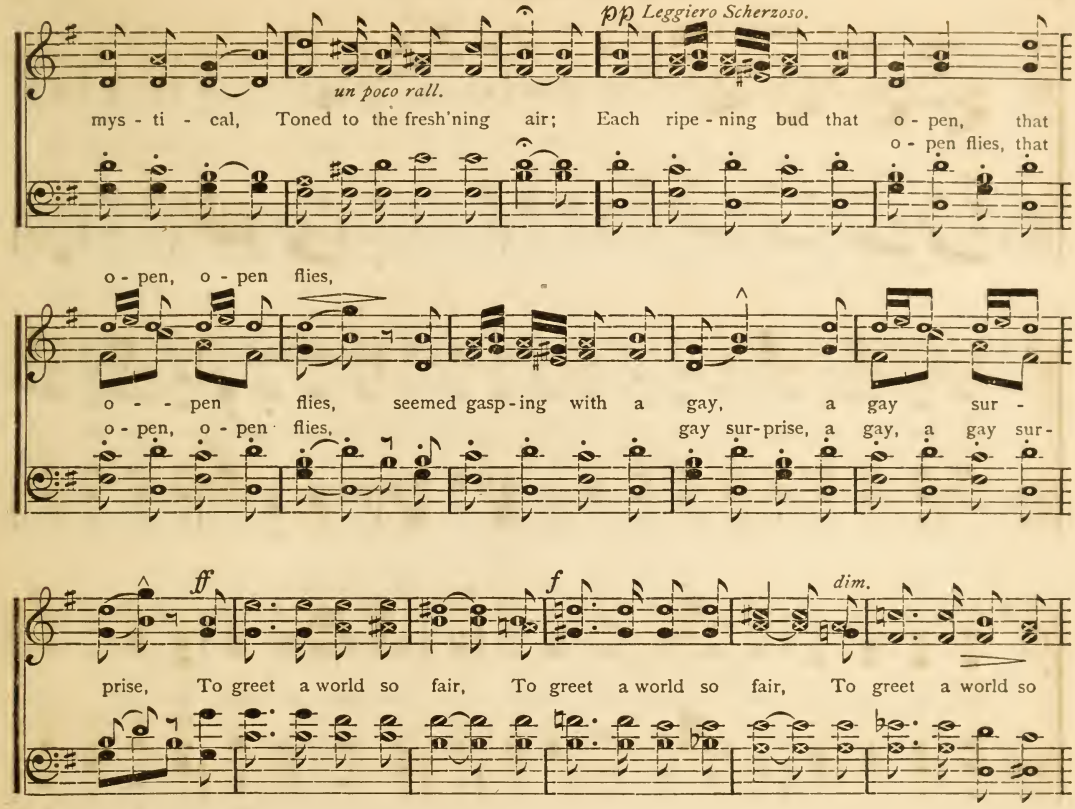
sing-ing, sing-ing, ring-ing, ring-ing,

sing-ing, sing-ing, The sheep bells on the hills were ring-ing,

sing-ing, sing-ing, were ring-ing, ring-ing, ring-ing,

Harmony Simplified.


ff
f
dim.
ring-ing, All life was gay and glad, All life was gay and glad, All life was gay and
glad, ... all life was gay,
rall.
Ritenuto.
glad, ... was gay and glad, was gay, was gay and glad.
f
p
2. The bus-y, babbling wa-ter-fall Me-lo-dious-ly kept time to all, The rich May mu-sic


pp Leggiero Scherzoso.
un poco rall.
mys - ti - cal, Toned to the fresh'ning air; Each ripe - ning bud that o - pen, that
o - pen flies, that
o - pen, o - pen flies,
o - - pen flies, seemed gasp - ing with a gay, a gay sur -
o - pen, o - pen flies, gay sur - prise, a gay, a gay sur -
ff
f
dim.
prise, To greet a world so fair, To greet a world so fair, To greet a world so

fair, ... a world so fair,

rall. *Ritenuto.*

fair, ... a world so fair, so fair, a world so fair.

f

so fair, ... so fair.

p

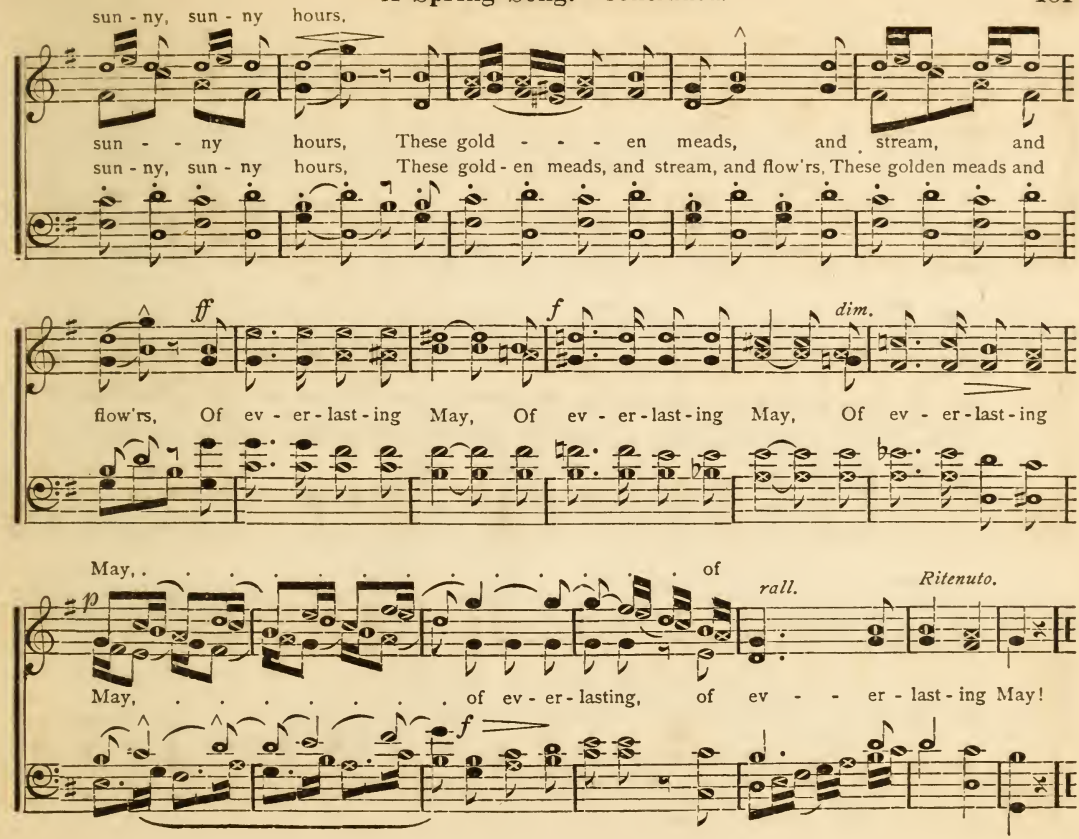
3. O love - ly, love - ly, love - ly spring! O robed in sunbeams, bridegroom, king, Breathe on my heart and

pp *Leggiero Scherzoso.*

un poco rall.

bid me sing, Or rath - er praise and pray; For em-blems are these sun - ny, these

sun - ny hours, these


sun - ny, sun - ny hours,
sun - - ny hours, These gold - - - en meads, and stream, and
sun - ny, sun - ny hours, These gold - en meads, and stream, and flow'rs, These golden meads and
ff
f
dim.
flow'rs, Of ev - er - last - ing May, Of ev - er - last - ing May, Of ev - er - last - ing
May, ... of
p
rall.
Ritenuto.
May, ... of ev - er - lasting, of ev - - er - last - ing May!
f

JOHN J. HOOD.

IL. 274.—Freedom's Flag.

ADAM GEIBEL.

Allegro Maestoso.

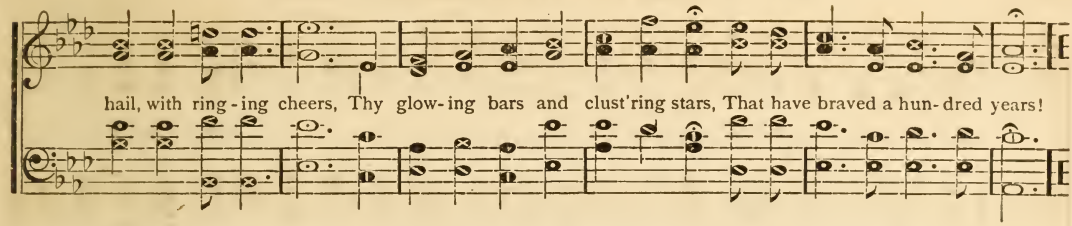
1. Our country's flag! O emblem dear Of all the heart loves best, What glories in thy folds ap-pear, Let
2. Beneath thy rays our fathers bled, In freedom's ho - ly cause; Where'er to heav'n thy folds outspread, Pre-
3. Proud banner of the no - ble free, Emblazoned from on high! Long may thy folds unsoiled re-flect The

no - ble deeds at - test; Thy pres-ence on the field of strife En - kin-dles va - lor's flame; A-
vail sweet freedom's laws: Pros-per - i - ty has mark'd thy course O'er all the land and sea; Thy
glo - ries of the sky! Long may thy land be freedom's land, Thy homes with vir-tue bright, Thy

CHORUS.

round thee, in the hour of peace, We twine our nation's fame. Then hurrah! hurrah! for Freedom's flag! We
favored sons in distant climes Still fond - ly look to thee.
sons, a brave, u - nit -ed band, For God for truth, and right!

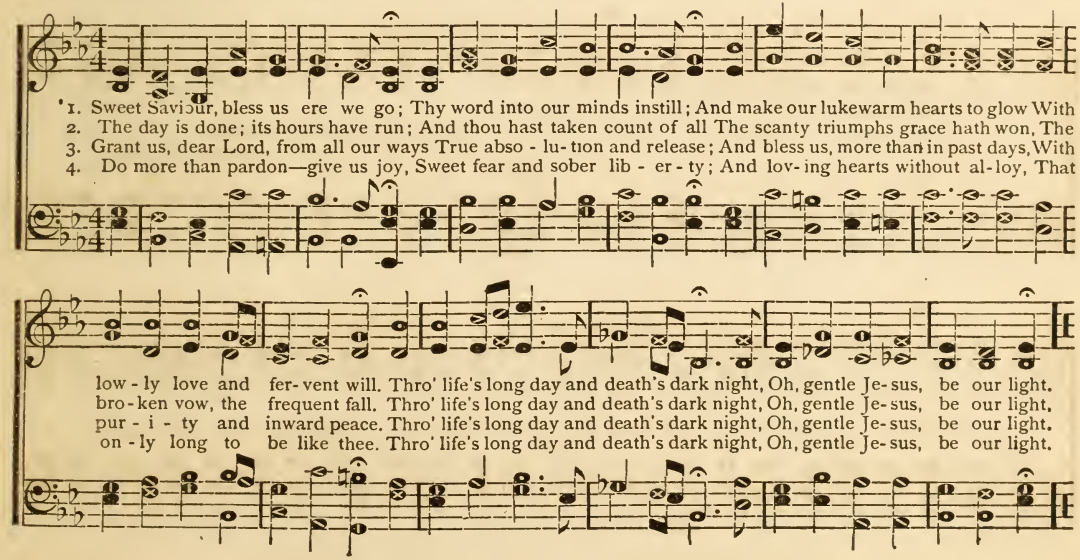
[Published in sheet form, with piano accomp., 35 cents.]



From ANTHEMS & VOLUNTARIES, by per.

IL. 275.—Sweet Saviour.

WM. J. KIRKPATRICK.



Il. 276.—Loud the Storm-wind doth howl.*

J. S. C.

Kreutzer.

p *Allegro molto.* *cres.* *f* *p* *cres.*

Loud the storm-wind doth howl, and the waves threaten death in their fu - ry; Loud the storm-wind doth

f *ff* Key F minor.

howl, And the waves threaten death in their fu - ry: Loud the storm-wind doth howl, And the

Loud the storm-wind doth howl,

pp Key C minor. *p*

waves threaten death in their fu - ry; Loud the storm-wind doth howl, Loud the storm-wind doth howl, And the

* For 1st and 2d Tenor and 1st and 2d Bass by inverting the inner parts.

f *cres.* *ff* Key C. *p*

waves threaten death in their fu - - - ry: But the tem-pest is past, But the tempest is past.

Soft comes the sun-shine, still-ing the storm.

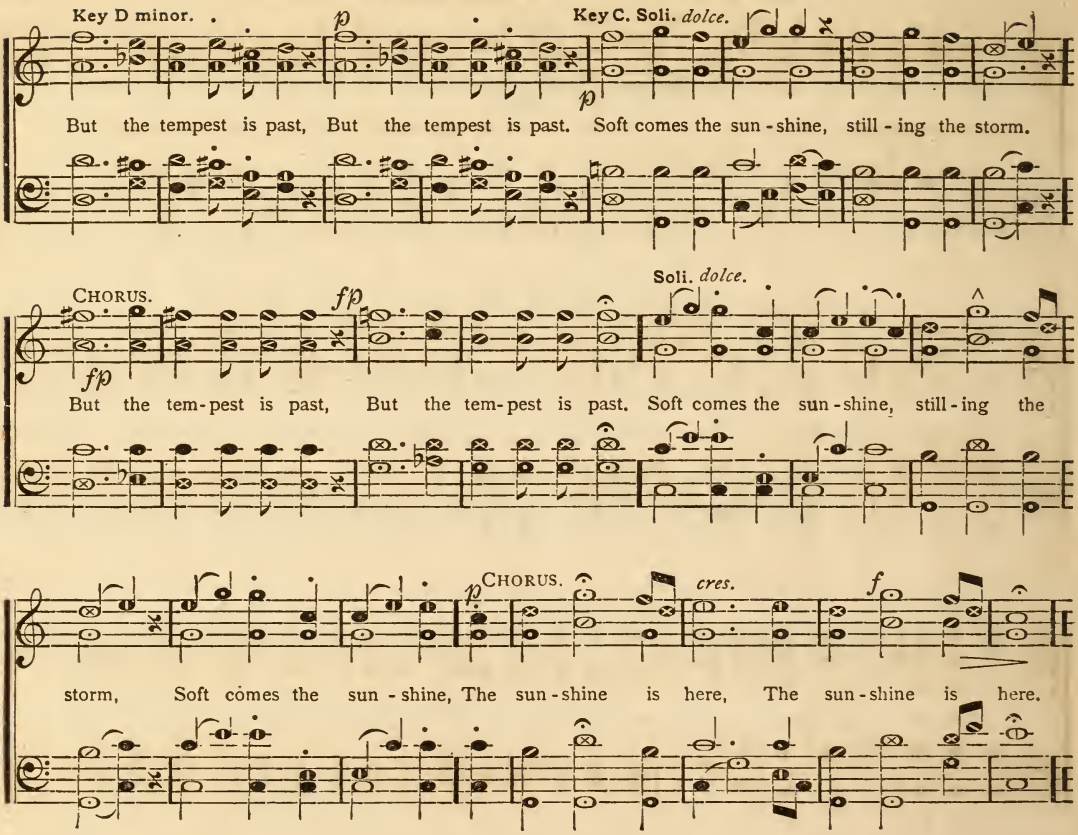
Soli. *dolce.* CHORUS. *pp* *cres.*

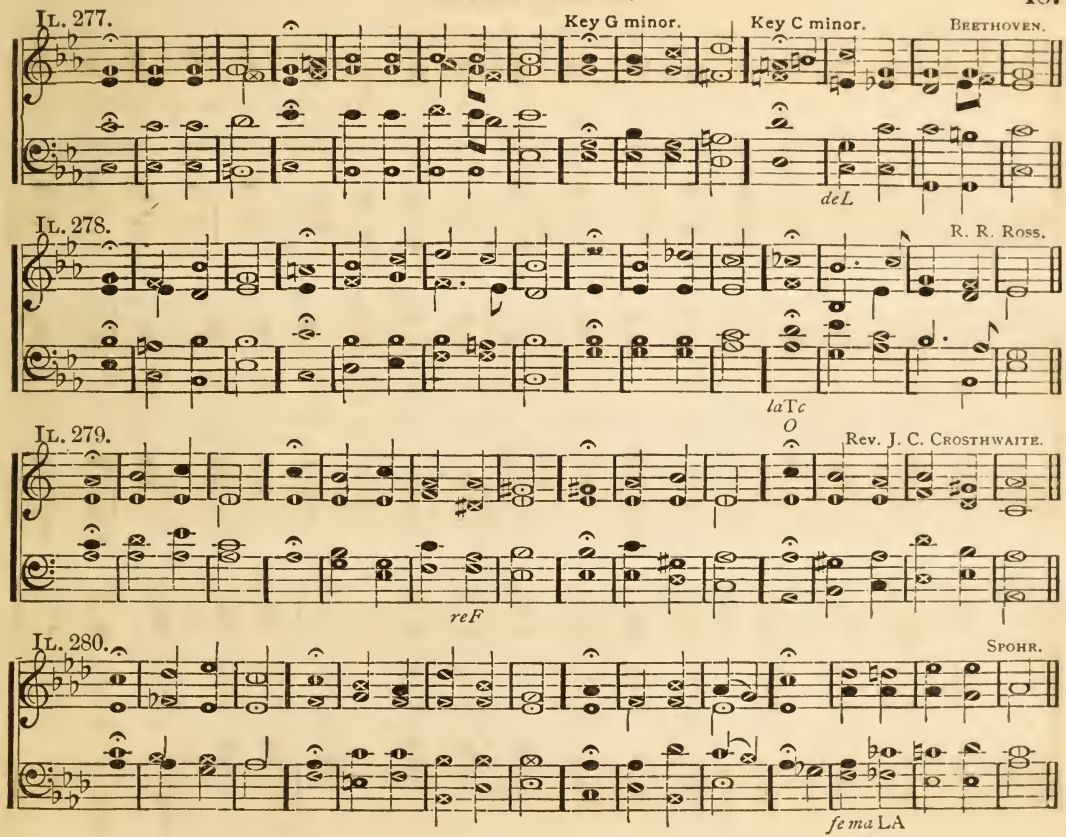
Soft comes the sun-shine, peace-ful-ly still-ing the storm. Loud the storm-wind doth howl, And the

f *p* *cres.* *f*

waves threaten death in their fu-ry, Loud the storm-wind doth howl, And the waves threaten death in their fury,

Loud the Storm-wind doth howl.—Concluded.




IL. 277.
Key G minor.
Key C minor.
BEETHOVEN.
deL
IL. 278.
R. R. ROSS.
laTc
O
IL. 279.
Rev. J. C. CROSTHWAITE.
reF
IL. 280.
SPOHR.
fe ma LA

Il. 281.—Be Happy.

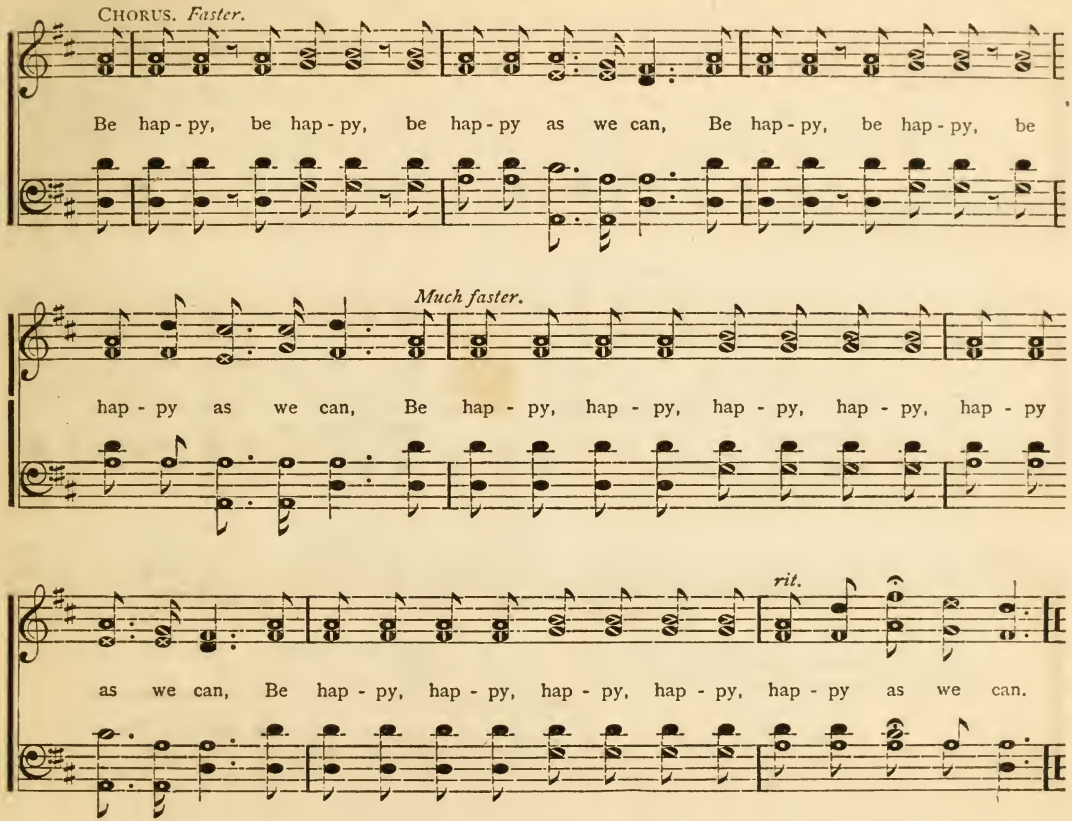
Wm. J. Kirkpatrick. By per.

Moderato.

1. This life is not all sun-shine, Nor is it yet all showers; But storms and calms al-
2. This life has heav-y cross-es As well as joys to share; And griefs and dis-ap-
3. The sum of our en-joy-ment Is made of lit-tle things,— As oft the broad-est
4. Per-chance we may not fol-low Am-bi-tion to its goal; So let us ans-wer,

ter-nate, As thorns a-mong the flowers; And while we seek the ros-es, The thorns full
pointments Which you and I must bear, Yet if mis-for-tune's la-va Entombs hope's
riv-ers Are formed from small-est springs, By treas-ur-ing small wa-ters The riv-ers
"Pres-ent!" When du-ty calls the roll, What-ev-er our appoint-ment, Be noth-ing

oft we scan: Still let us, though they wound us, Be hap-py as we can.
dear-est plan, Let us, with what is left us, Be hap-py as we can.
reach their span; So we in-crease our pleas-ures, En-joy-ing what we can.
less than man; And cheer-ful in sub-mis-sion, Be hap-py as we can.


CHORUS. *Faster.*
Be hap - py, be hap - py, be hap - py as we can, Be hap - py, be hap - py, be
Much faster.
hap - py as we can, Be hap - py, hap - py, hap - py, hap - py, hap - py
rit.
as we can, Be hap - py, hap - py, hap - py, hap - py, hap - py as we can.

Il. 282.—Ere the Sun goes down.

Josephine Pollard. Wm. J. Kirkpatrick. By per.

1. I have work enough to do, Ere the sun goes down, For my-self and kindred too, Ere the
2. I must speak the loving word Ere the sun goes down; I must let my voice be heard Ere the
3. As I journey on my way, Ere the sun goes down, God's commands I must o-bey, Ere the

Ere the sun, ere the sun goes down,

sun goes down; Every i - dle whisper still - ing, With a purpose firm and will - ing All my
sun goes down; Every cry of pit - y heed-ing, For the in-jured in - ter - ced - ing, To the
sun goes down; There are sins that need confess - ing, There are wrongs that need redressing, If I

ere the sun goes down.

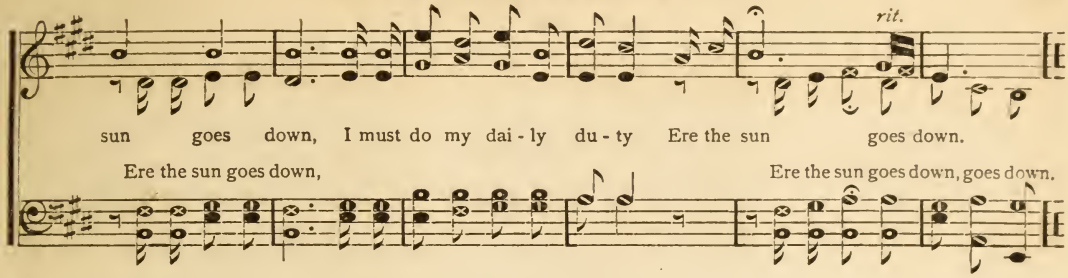
Chorus.

dai - ly tasks ful - fill - ing, Ere the sun goes down.
light the lost ones lead-ing, Ere the sun goes down!
would ob-tain the bless-ing Ere the sun goes down.

Ere the sun goes down, Ere the

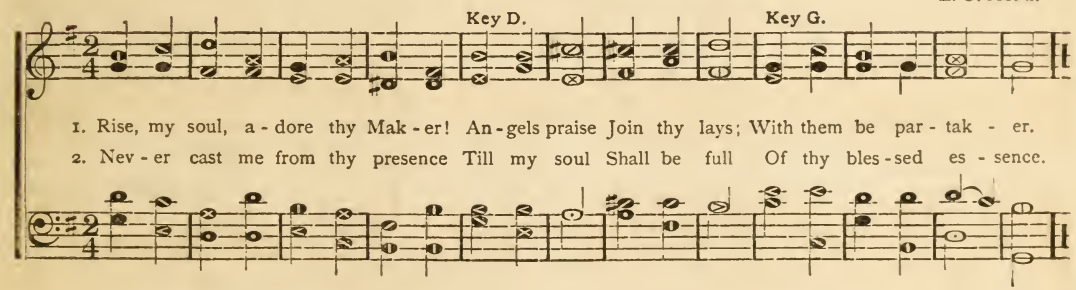
ere the sun goes down.

Ere the sun goes down,



Il 283.—Rise, My Soul, Adore Thy Maker.

E. G. Monk.



3 Thou the night wast my Protector:
With me stay
All the day,
Ever my Director.

4 Holy, holy, holy Giver
Of all good,
Life and food,
Reign, adored forever.

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